Kine Weekly

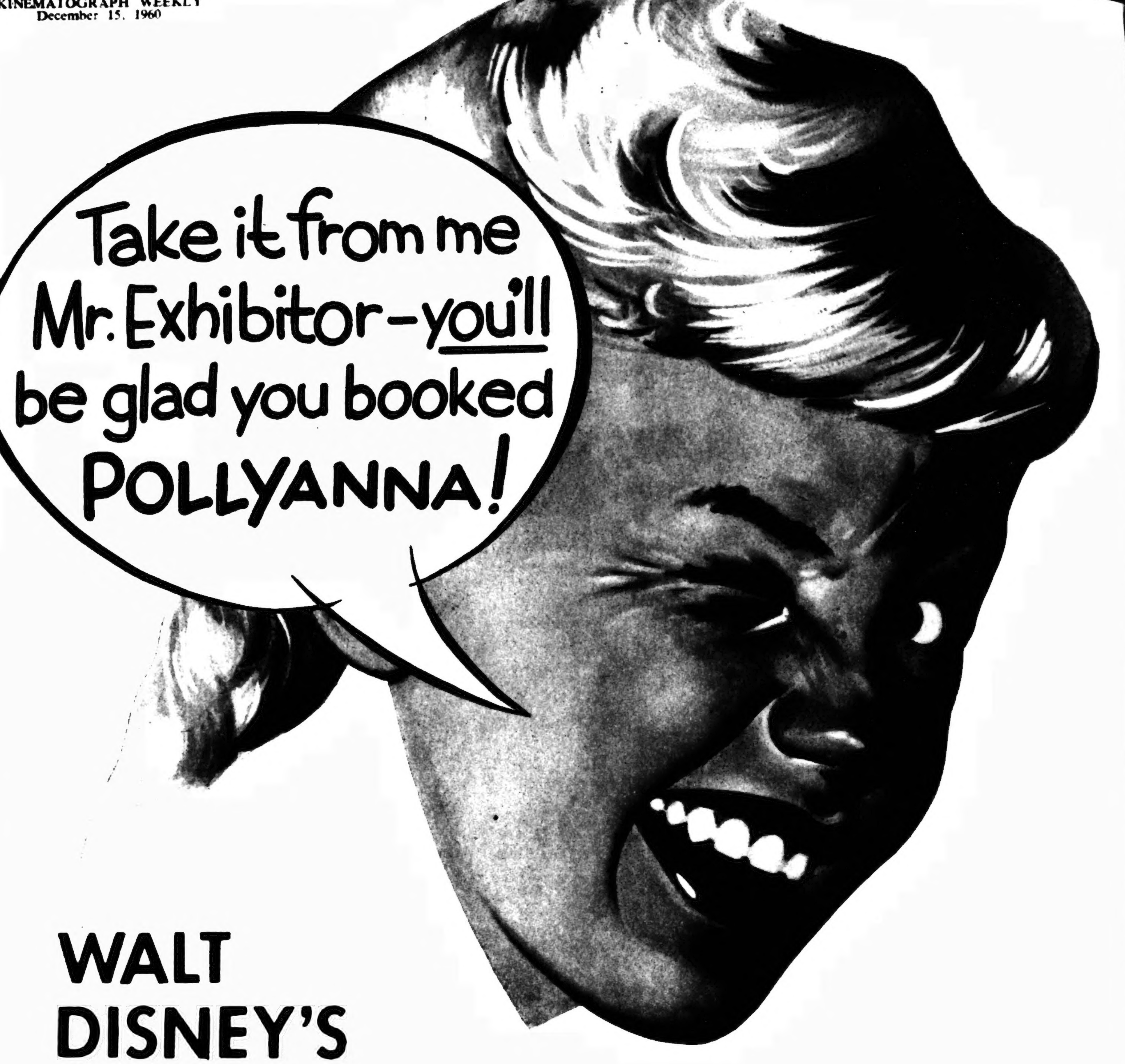
HELD OVER: 2ND YEAR!

Tomorrow, December 16th, the Empire celebrates its first BEN-HUR anniversary, with business still capacity, advance booking still the biggest ever known for any film. All money records being smashed in Glasgow, Dublin, Birmingham, Manchester, too!

DAILY EXPRESS
December 1, 1960

Films are making the reluctant, the stay-at-home, the character who hasn't seen a film since 1956, suddenly decide to get up and go. . . . The reason is that the cinema has rediscovered the old rules of show business—that people will pay to see your goods if you make your goods enticing and exciting. . . . And there is nothing you will ever see on TV that will compare with BEN-HUR.

—Leonard Mosley


Take it from me Mr. Exhibitor—you'll be glad you booked POLLYANNA!

WALT
DISNEY'S

14 GREAT
WEEKS AT
STUDIO ONE!

Pollyanna

TECHNICOLOR

HAYLEY
MILLS

JANE **WYMAN** · RICHARD **EGAN** · KARL **MALDEN** · NANCY **OLSON** · ADOLPHE **MENJOU** · DONALD **CRISP** · AGNES **MOOREHEAD** · KEVIN **CORCORAN**

with JAMES DRURY · RETA SHAW · LEORA DANA · Written for the Screen and Directed by DAVID SWIFT · Based on the novel by Eleanor H

The film **EVERY** *Critic Praised!*

KINEMATOGRAPH WEEKLY
189 High Holborn, London, W.C.1. Chancery 3344

Clash of interests

THIS year now concluding has been another period of fluctuating fortunes for the industry. A bright spot was the removal of the burden of the cinema tax.

Its belated abolition was a matter for rejoicing, but the industry has no illusions about the effect, for it is well aware that the benefit is likely to be dissipated by the continuing decline in revenue as a result of falling admissions. Nevertheless, the industry is that much better off than it was before the Budget.

The slow process of rationalisation has continued and while it has brought economic advantages it has also claimed its victims.

The trend of business again has produced sharp contrasts. The boom conditions in London's West End, shared by certain key situations in the provinces, are leavened by the feast and famine in the general release picture.

Another bright spot in the records of the year was the revision of the Quota Act which allows for unilateral co-production agreements between Britain and major film producing countries in Europe.

Difficulties still exist, but, if these can be satisfactorily resolved, it augurs well for further extension of British production and should help to secure for Britain a more prominent position in the important European market.

Another pleasing sign of the year has been the more ready acceptance of innovations in the distribution, marketing and exploitation of product.

What are the issues which will stand out in the year ahead?

Firstly, the underlying problem of the industry—the availability of top quality box-office attractions in sufficient quantity. These signs of an upsurge in quality have been evident during the year and the indications from the U.S are that production output will rise rather than decline further.

The production levy, Sunday Observance legislation, and the pattern of distribution, stud the horizon of 1961.

Although the CEA is not enamoured of the KRS plan for reorientating the release pattern, the scheme is by no means pigeonholed. There is concern about the so-called National release which, because of the product situation, is a pale shadow of the former Gaumont circuit release, and has given little encouragement to producers.

In the industry's long-term considerations and calculations, the enigma of the possible extension of television services, and particularly the introduction of toll-tv, stands out as a highly controversial issue.

In the U.S, major organisations, having learned the lesson of the industry's failure to make an early bid for a stake in television, are determined not to be left out on a limb in the development of this medium of entertainment in the home.

Here, as in America, the industry is sharply divided over this question.

Although the membership of the CEA is by no means unanimous in its attitude towards the development, the independent vote in General Council forced the association to adopt a policy of unreserved opposition to toll-television in its submission to the Pilkington Committee.

On the other hand, the producers look to toll-television as a highly desirable opportunity for an extension of production activity, which holds out the attractive possibility of a speedier return on investments.

At the time of writing, the FBFM had disclosed its intention to support the introduction of toll-tv and although the BFPA was not expected to publish the content of its submission to the Pilkington Committee, there was no doubt that this association would also support it.

An indication of the extent to which the exhibitor-producer relationship is likely to become strained on this question is seen in the suggestion that exhibitors must be resolute in their opposition to the continuation of the British Film Production Fund levy if the producers favour the introduction of toll-television.

The scene, then, is set for a lively battle of wills in 1961.

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TOLL-TV: Not if, but how, and on what terms?

by TONY GRUNER

THOSE interested in securing a toll-television system for Great Britain would do well to seek out Norman Collins, deputy chairman of ATV, and spend a few hours discussing how this distinguished novelist-cum-tv executive organised his campaign to sell the idea of commercial television to Parliament.

Way back in 1952 it seemed impossible to many that Collins and his associates could beat through the formidable opposition against commercial tv in this country. How wrong they were!

Today, five years after the launching of independent television, many influential interests are lobbying for the introduction of toll-tv.

The question here is not will it arrive in Great Britain, but how will it arrive, who will get franchises, and what lessons have both the Conservatives and Labour party learned in the operation of ITA which will be brought to bear when considering the problem of toll-tv in Britain.

No opposition

The most hopeful aspect for the supporters of toll-tv is that politically this entertainment innovation is not opposed by either the Conservative or Labour parties. Whatever differences there may be between Hugh Gaitskell and Harold Wilson on political issues, both are inclined to favour a system of pay-tv, whereas the two Socialist leaders are severely critical of the principle and the operations of independent television.

The Labour approach to toll-tv is based on two assumptions.

One, that it is an inevitable development of show business, and therefore the Party cannot have a Canute-like approach to the introduction of toll-tv.

Two, that unlike the ITA operation, pay-tv under proper control, could provide the administration with a considerable source of revenue.

This, possibly, is the most attractive argument for pay-tv in a political sense.

Whatever system is used — broadcast or line transmission—a vital factor to be considered in a pay-tv operation in Britain is that the Government is likely to exercise control over its profitability.

It will be recalled how everyone underestimated the extent of the profits that would eventually accrue to the programme contractors allocated franchises by the ITA.

It would be reasonable to assume that private enterprise will never again be allowed to enjoy such a bonanza from a national entertainment medium which, in the case of ITA, was backed with the assistance of Government money.

There is no doubt, then, that the supporters of toll-tv are finding considerable interest and sympathy for the project in principle.

Evidence now submitted to the Pilkington Committee will reveal that those companies who have thought longer and deeper about the problem have indicated to Sir Harry Pilkington and his colleagues that it is possible to provide an effective alternative to ITV, a nation-wide coverage, programmes that can appeal to minority audiences, and a profit margin based on break figures in which the Exchequer will share in the success of this medium.

At this stage it is not easy to forecast the likely pattern of toll-tv operations.

Let's consider the positions of the commercial television programme contractors. Associated Television through British Relay Wireless, Associated Rediffusion through Choiceview, and Granada through British Telemeter Home Viewing, are all deeply involved in one form or another.

Only ABPC which has concluded considerable investigations on the subject, has decided to remain aloof from the various companies seeking acceptance of their respective systems.

It may well be that ABPC has the right idea. It is strongly felt that the existing commercial television programme contractors, who may enjoy even greater privileges if the Government accepts proposals for an alternative ITV network, should not be allowed to participate in the development of toll-tv.

Subsidiaries

In the case of ATV and A-R, it might be said that British Relay Wireless and Choiceview are subsidiaries. But what about British Telemeter?

Represented here is an assortment of companies—British Lion, Granada, the *Financial Times* group, the *Manchester Guardian* and Schlesinger Investments as well as Paramount —who appear to have little in common except a desire to promote the Telemeter system.

It may well be that this system, now under test in Canada, will be superseded by another by the time the Government makes up its mind.

But the important factor in British Telemeter Home Viewing is that Granada and the *Manchester Guardian* have ex[illegible]e commercial tv interests.

Many politicians, represe[illegible] both the Right and the Left, would p[illegible] see new companies not previously di[illegible] associated with the ITV operation enjo[illegible]s of toll-tv.

Pay-tv can, of course, be o[illegible]n a national or regional basis.

Behind the formation of B[illegible]me Entertainments, headed by Fie[illegible]shal Slim, Danny Angel and Lord B[illegible] is the principle that it is of first imp[illegible]e to establish an influential and independ[illegible]ody of men and women who can be ent[illegible] responsible for the administration and [illegible]tion of a national system.

Field Marshal Slim and his collea[illegible]s are not interested in any particular te[illegible]nical system, but will be prepared to use [illegible] best and will wait to see which it is du[illegible] the next year or so.

Alliances

If the BHE can get the nation-wide franchise, it proposes to make regional and local alliances with interested businessmen, cinema exhibitors or local authorities, who will share in the administration of toll-tv in their own areas.

The company will be very disappointed if the Government decides to put pay-television on a regional franchise basis, allowing each major area to have a different syndicate in charge of its operation and allowing the various groups to be administered by another "independent authority."

There appears to be little chance of either Conservatives or Socialists accepting that kind of set up.

The prime reason? It is thought that the establishment of a nation-wide system would be more efficient, easier to control and have a greater revenue potential.

But it is by no means certain tha[illegible] the Government will envisage handing ove[illegible] the entire commercial potential of toll-tv [illegible] a group such as that represented by B[illegible]sh Home Entertainments.

The question of functional operation [illegible]s still to be clarified. It is not certain [illegible] example, that the policy of British Telem[illegible] Home Viewing means that the syndica[illegible] only interested in providing the nece[illegible] equipment and not programmes.

But if any company anticipates that [illegible] not only provide the programmes, bu[illegible] the equipment then it may be in for [illegible] prise, for it is strongly believed that [illegible] Government accepts toll-tv it will insis[illegible] the responsibilities for providing progra[illegible] on a national basis and the supply of [illegible] ment will be kept entirely separate.

These two functions may, of cou[illegible] sub-divided again, for, as far as o[illegible] predict at the present time, it seems [illegible] Government will hardly allow th[illegible] operation of toll-tv to fall into the [illegible] one company, or even a small group [illegible] panies.

The lessons of commercial tele[illegible] been learned thoroughly in Whiteh[illegible]

MEL KONECOFF LOOKS AT PROSPECTS IN THE U.S

1961 can be the turning point

IN opinion of many, 1961 could be a strong and healthy year. The distributors aren't worried for the most part and exhibitors are hopeful.

Distributor thinking follows the direction of more and bigger pictures, better planned, better sold and more effectively merchandised. Some exhibitors see a gradual easing of product shortages if the operations and aims of the various independents develop into reality.

While the distributors like to talk about their big pictures—present and future—they are no longer disdainful of the smaller films, the so-called bread and butter pictures which fill in and round out the programme.

Several executives have told me that next year will see more pictures released by their companies—in the "big" category and in the "lesser" category as well.

More features

For instance, general sales manager Henry "Hi" Martin of Universal tells me that 1960-61 will see the company releasing 24 or more features compared to 22 for 1959-60 and the 19 releases in 1958-59.

Columbia expects to wind up 1960 with 33 releases and for next year the outlook is for approximately 40 features. "Planned distribution" will be the order on individual pictures with the full backing of advertising and publicity departments.

It is predicted that 70mm. film production will not be as widespread next year as many have anticipated. The cost of 8,600 dollars per print plus the limited number of installations gives cause for hesitation in distribution quarters.

Of course, the phenomenal success of "Ben-Hur" gives each distributor the urge to " " one or two of the roadshow type attractions but the realisation is also present that every big-budgeted or 70mm. feature can a "Ben-Hur."

Smaller pictures are proving acceptable to producer-distributor sources if they can be made high in interest and low in cost and of if there is a selling or exploitation gimmick so much the better. Many of these being purchased abroad for dubbing.

In some cases, the longer holdovers of top pictures are proving a boon to exhibitors further down the line, since the distributors are giving them a crack at other product when their bigger brothers are otherwise occupied.

Producer Jerry Wald adds this comment to the period ahead: "To embrace 'sure-fire' formulas and optimistically look forward to automatic repitition of success is not the way to keep the motion picture industry in the forefront of the world's entertainment media. The world is ever-changing and we must always be aware of this.

"We must constantly be tuned in to the events and problems and emotional tone of our time. This is the way to stay vital, alive and young. This is the way such great elder statesmen as Churchill, Sandberg and Schweitzer have remained creative and productive through their many years. They feed themselves on the current world from day to day—they work and they strive. And so must the motion picture industry so that we can say and believe that 'the best is yet to be'."

Eight years ago a handful of forward-looking exhibitors foresaw that the theatre portion of the industry would be in trouble if toll-tv established itself in the homes of America.

Free television as a competitor was bad enough but at least that opposition stemmed from older film features and other material that was deemed combatable.

These men enlisted more and more aides remonstrating that help must be forthcoming if the industry, as we know it today, was to survive.

Canadian opposition was slight and Trans-Canada Telemeter stepped in with a wired toll-tv system in the suburban community of Etobicoke on the outskirts of Toronto. Canadian exhibitors tend to minimise the effects of the experiment.

Public demand

Telemeter spokesmen term the operation which was inaugurated on February 26, 1960 as the first large-scale operation of toll-tv in the world. They claimed that an initial area covering about 12,500 homes had been wired and there are now about 6,000 subscribers within the area and the initial production run of units has been exhausted.

They stated that since the opening day, Telemeter has generally been unable to keep pace with the public demand for installations. Plans, they say, are now being made to expand the wired area to cover about 40,000 homes and to manufacture the additional Telemeter units required. In Toronto, viewers receive five channels of free television consisting of the Canadian Broadcasting Company, the three American networks and an independent station.

Telemeter has also developed an over-the-air system which scrambles the picture and sound and restores both instantly to the viewer upon payment of the programme price.

Recently Hartford Phonevision, operator of a Hartford, Connecticut television station and a wholly-owned subsidiary of RKO General, together with Zenith, a manufacturer of radio and television equipment, which owns the patents to the Phonevision over-the-air system, requested a licence from the Federal Communications Commission to operate an experimental pay-tv station in that city.

The committee against toll-tv swung into action demanding an open hearing, getting up petitions for the public to sign against the medium in theatres, etc.

Important

When the hearings concluded, Albert M. Pickus, president of the Theatre Owners of America, commented as follows: "The decision which will result from the hearings will be of the utmost importance to us as theatre owners.

"Hartford Phonevision very badly and blandly admits it considers itself another theatre, and proposes to exhibit in Hartford, by outbidding local theatres, 75 per cent. of Hollywood's annual output. This is the threat to your (theatremen's) future."

Herman M. Levy, TOA general counsel, stated: "Now, the hearings are over, except for the receipt of certain exhibits, briefs and depositions. Thereafter there will be the decision on the Hartford application.

"It would be unwise, if not impossible, to predict the time when the decision will be announced. Whenever that time may be, however, an appeal lies from the decision, by any party in interest, to the U.S Court of Appeals for the District of Columbia.

"After that Court renders its decision, any party in interest may try to appeal to the United States Supreme Court.

"Such an appeal is not a matter of right; permission to appeal must be granted by the U.S Supreme Court itself. The Court may grant the appeal if it feels that a substantial matter of law within its jurisdiction is involved.

"The FCC has the power to grant the application; or deny the application; or grant the application, but attach to it new operating conditions."

Zenith has already spent some 10 million dollars developing its system and RKO General is prepared to lose over one million dollars on the three-year test. Once a wedge is driven into the television picture, they can

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Can you cater for the 1961 public?

by

HOWARD THOMAS,
managing director,
ABC Television

THE vagaries of public taste affect the life and income of probably every reader of the KINE. Your status and your prosperity may well fluctuate according to how close you can get to catering for the mood of the public.

For it is a varied, vacillating taste, changing its rules and measures year by year, and (in my opinion) generally a little ahead of the assessments of those who claim to be expert in knowing what the public wants.

One of the hazards of being in this entertainment business is that there is no enduring formula, no pattern which can be mastered and set for a decade. Those who are lucky enough to hit the jackpot by providing exactly what is wanted at one precise moment rarely repeat their lucky strike.

Too often, they stick to their formula and then keep on delivering the same product to a dwindling public, for the masses will have rumbled onward to another mood. The saddest sight in Wardour Street is the successful producer of the post-war years who is still catering for the audiences of those days and all too remote from the totally different public in today's cinemas.

Susceptible

The successful producer must not only change with the public, he must keep ahead of them. Few achieve this, as you can see by comparing the producer and director credits of 1960 with those of 1940.

This has always been the case in entertainment, and all too soon the playwrights of the day, the best-seller songwriters, the outstanding screenwriters, seem to lose their touch and become curiously dated. Success is susceptible to the yellowing pages of the calendar.

The process of changing public taste has become accelerated by television. Now likes and dislikes wax and wane not by the decade but by the year. Familiarity and repetition breed boredom. The greater the television star the more he becomes afraid of over-exposure.

Every series has to be carefully studied for signs of falling interest, so that it can be taken off and rested before ennui sets in. The more popular a series becomes, and the greater audience it attracts, the more likely its life is to be shortened.

Alternatives

Series like "I Love Lucy" have had a much shorter life in Britain than in the United States because over here everyone saw all the episodes, instead of having the relief of switching to occasional alternatives as they could so easily in America.

Because of television the public sees more entertainment than ever before, and inevitably the standard of acceptability rises higher. When Independent Television began in 1955 we were lucky to face a rival which had never gone through the sharpening processes of competition.

With inadequate facilities and raw staffs ITV struggled on to the air and got by with sheer zest and enthusiasm. Today, the BBC is highly competitive (and all the better for it) and ITV is strengthened by five years of experiments and experience.

The third channel, whoever will have the task of running it, will need to be formidable indeed to match and overcome such entrenched opposition.

The public is demanding something better and better all the time, according to its own standards, and those of us in the business of catering for audiences must either improve our own standards as time goes on or make way for newcomers of higher calibre.

The public likes Westerns on television, but it is clear from the ratings that they can discern which are the best-made Westerns. The Western series we used in the early years do not bear comparison with the high professional skill behind the weekly production of series like "Wagon Train" and "Maverick."

The slapstick comics have had to make room for the subleties of Tony Hancock. Straight-forward documentary series like "Spycatcher" rate amongst the most popular programmes.

The sheer concentration of professional talent before their eyes, hour after hour, night after night, has taught the public to discriminate between first-rate and third-rate skills in producing their entertainments.

Viewers have become used to seeing the best actors and actresses, and the work of the best writers and directors; and they switch away quickly from anything which is poor of its kind. This, more than anything, may explain the declining audiences for live shows and in cinemas.

A public accustomed to seven television plays a week, including most of the leading players and directed by some of the ablest technicians in the country, will no longer tolerate paying to see tired old stage plays put on by inadequate repertory companies.

It has ceased going to music halls to see a show with one star and a poor supporting bill, compared with the all-star choice it is accustomed to have at home.

It will not put up with second-rate films, but it is all the more appreciative of films which are either intensely spectacular or made with the highest professional skills.

This is the trend—and the pace will grow hotter. To cope with all this television is having to attract producers and directors of increasingly high qualifications.

In television drama the leading producers of five years ago are already outshone or outdated by the brilliant young men who have found their true medium.

Increasingly we find that quality pays in television, and ABC's own experience with "Armchair Theatre" is that the only way to win the loyalty of both the audience

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If the public wants second features, we must give . . .

QUALITY FIRST

by JOHN and ROY BOULTING

1961. A new year. A new decade. Out of the fat forties, through the frightening and lean fifties, into what? The serene sixties? Unlikely.

Will competition from television and other entertainment sources intensify? Undoubtedly. Will the decline in box-office attendance continue? Most certainly. Will films cost more and, as a general rule, earn less? We would be stupid to estimate otherwise.

Where, then, should the exhibitor, the distributor, the producer look for deliverance from these and a multitude of other problems? Very simply—and at last—to ourselves. Indeed, we have exhausted every other means of relief.

The Government, finally, has climbed off our backs; there is nothing more (apart from the Sunday Charity Levy) to be lifted from the load of taxation carried by the industry for so long.

Nor can we expect further aid in any form from a Parliament which has failed most conspicuously for the last 15 years in its understanding of our complex, and seemingly ineluctable medium. For the Government, we lack importance—because we have lost sympathy. We have lost sympathy because we lack statesmen.

There is no shortage of film politicians, each pushing his own petty interest, but, how transparent must their manoeuvres be to those kindred spirits with seats in Westminster?

For films, then, these are the days of Dunkirk. Our backs are to the wall. We are on our own. We can look only to ourselves for salvation. We can be braced by the challenge—or, beaten. We can fold our arms and look to the miraculous: or, by our own exertions, earn our survival. At British Lion, we intend to survive.

There is no section of our great industry which cannot seek and find room for improvement in the service it offers. The distributor, for example, by the elimination of [illegible] effort and streamlining can, at the same [illegible] that he improves general efficiency, reduces distribution costs to a minimum, thereby increasing the producers' share.

The exhibitor, on the other hand, might give very serious thought to the five minutes or more paid advertising he includes in every programme. That he derives valuable revenue from this, we do not dispute.

But there is increasing evidence that the "captive" audience is no longer a willing captive; that the resentment aroused by the exhibition of advertising matter, more than off-sets the monetary reward to an industry already over-anxious—and rightly so—about its place in the esteem of the public.

Again, the circuits, with what Sidney Webb would have called, "the inevitability of gradualness," are already abandoning the inflexible pattern of exhibition established at the beginning of the forties.

Extended playing time, for so long resisted, is no longer a novelty. Hard ticket showmanship is opening up in every major city.

Critical phase

And as cinemas become fewer, production programmes reduced, and multi-million epics continue profitable, this process will, in all probability, advance to the point where the old pattern disappears, finally and for ever.

And what of the film-makers? What can they do in this immediate and critical phase to restore our hold on the public favour? For one thing, we can—and at once—give attention to the entertainment quality of the second feature. This, in our view, is a problem the industry can ignore no longer. Either we eliminate the exhibition of two feature length films in every programme, or resolve to effect an immediate improvement.

At the moment, we are told that the cinema audience insists on the double bill. On the other hand, one hears on all sides complaints from the patron about the average second feature; and one is constantly meeting cinemagoers who tell you that they now make a point of arriving at the cinema only when they can be sure that they will not have to sit through the supporting programme.

There are economic aspects which help to create this problem. The exhibitor may insist on a double bill but, in fact, he can only afford to pay for a single feature.

The supporting film must be offered to him at a cut price. A matter of a few years ago, this difficulty was largely resolved by an enormous output of "B" pictures from Hollywood.

These films, in the main, recovering their costs from the vast U.S market, could be offered here to exhibitors at bargain prices.

Today, the flow of "programme pictures" from Hollywood has slowed down to a mere trickle. Programme picture making is finding its way on to television; and that is where it belongs and should stay.

In the meanwhile, we are assured that there is this "hang-over" demand for the double bill and find ourselves obliged to cater to it. By settling for anything, we are damaging film-going as a habit or an occasion.

The revenue a supporting feature earns is small. Accepting this budget limitation, it must still be possible to improve the quality of film-making in this category. Restriction can be an incentive to invention; shortage of cash can only blight where the imagination fails to blossom.

Here is a field for experiment which, in failure, cannot do more damage to film-going than the appalling trash that is being inflicted on a patient public, week in week out.

Here, too, is a chance to introduce new talent, both technical and acting.

There are others who are already tackling this problem. We are told that Beaconsfield Studios have been turning out a programme of superior supporting films at regular intervals. We salute them.

Here at British Lion, we too, have "raised the standard." "Suspect," which has had an outstanding reception from the press and public, is being followed by "Off-beat," the work of a new and most promising director, Cliff Owen. Others will follow.

By looking first to the mote in our own eye we are likely to see more clearly the problems that beset our future. We must resolve that every minute of every hour spent in film-going is a pleasure for the patron. This means, no more "fillers" in the programme. No more "padding." No more attempts to justify periods of boredom, exasperation and even anger in the cinema for the patron, on the grounds that revenue is being earned. In the end we are likely to find that earning that sort of money, costs us more than it's worth.

And time's running out. As we said at the beginning, we are on our own. But we can do it, if we want to. It's up to us.

The biggest box-office attraction on general release

***DOCTOR IN LOVE**—Rank FD

Runners-up :

(1) *SINK THE BISMARCK !—Twentieth Century-Fox

(2) *CARRY ON CONSTABLE—Anglo Amalgamated

Most Comprehensive Output : RANK FILM DISTRIBUTORS

Runner-up : WARNER-PATHE DISTRIBUTORS

Block-Busting Exploitation Offering : HERCULES UNCHAINED (Warner-Pathe—Foreign)

Most Successful American Film : PSYCHO—Paramount

Best Series : *CARRY ON . . .—Anglo Amalgamated

Best Western—THE UNFORGIVEN—United Artists

Best " Straight " X Certificate : *SUDDENLY, LAST SUMMER—Columbia

Best Horrific : *CIRCUS OF HORRORS—Anglo Amalgamated

Best British Double Bill : *INN FOR TROUBLE/AND THE SAME TO YOU—Eros

Best Solo Reissue : THE KING AND I—Twentieth Century-Fox

Best Reissue Double Bill : *A TOWN LIKE ALICE—Rank FD and **THE GLENN MILLER STORY**—Rank FD-Universal

Best Gimmick Double Bill : *TRAVELLING LIGHT and SINS OF YOUTH (Foreign)—Gala

Most Sensational Foreign Film : THE GREEN MARE'S NEST—Cross-Channel

Most Popular Stars : SOPHIA LOREN, AUDREY HEPBURN, ELIZABETH TAYLOR, KENNETH MORE, PETER SELLERS, STEVE REEVES

Best Individual Performances : PETER FINCH—The Trials of Oscar Wilde ; **LAURENCE HARVEY**—Expresso Bongo ; **JACK HAWKINS**—The League of Gentlemen ; **AUDREY HEPBURN**—The Nun's Story and The Unforgiven ; **BURT LANCASTER**—The Unforgiven ; **JACK LEMMON**—The Apartment ; **SOPHIA LOREN**—It Started in Naples and The Millionairess ; **FREDRIC MARCH**—Inherit the Wind ; **KENNETH MORE**—Sink the Bismarck ! ; **LILLI PALMER**—Conspiracy of Hearts ; **PETER SELLERS**—The Millionairess ; **ELIZABETH TAYLOR**—Suddenly, Last Summer ; **SPENCER TRACY**—Inherit the Wind

Most Promising Newcomers : SHIRLEY ANNE FIELD and ALBERT FINNEY

**Denotes British*

A CLOS[illegible] RACE

It's Brit[illegible] in 1960

LET'S face it, 1960 hasn't exactl[illegible] n a vintage film year, but what it [illegible] d in quality it gained in variety. Moreov[illegible] was a comparatively prosperous year [illegible] for these reasons: One, the lifting of th[illegible] ntertainments Tax, which has made a tren[illegible] dous difference to the gross takings in W[illegible] End and key provincial halls; two, the af[illegible] mentioned variety of the pictures, parti[illegible] arly those made by British producers, wh[illegible] have again stolen a march on the Yank[illegible] and three, the masses' growing discontent with television programmes. They not only want a change of fare, but an excuse to retire from the parlour.

Last year the battle for the biggest moneymaker title was won by "Carry On Nurse" (Anglo Amalgamated—British) with "I'm All Right, Jack" (British Lion—British) breathing down its neck, and "The Inn Of The Sixth Happiness" (Twentieth Century-Fox—British) only a short head behind.

This year the situation is practically the same, for three British films top the straightforward releases. "Doctor In Love" (Rank FD—British) just got in front of "Sink The Bismarck!" (Twentieth Century-Fox—British), and "Carry On Constable" (Anglo Amalgamated—British) wasn't far away.

Incidentally, "Dentist In The Chair" (Renown—British) proved a terrific turn-up and deserves special mention. This comedy, like "Doctor In Love" and "Carry On Constable," is a triumph of team work.

"Psycho" (Paramount), the sensational Alfred Hitchcock thriller, was easily the American number one—and it's still in the big money. It is estimated that its wo[illegible] d receipts won't be far short of those of "The Ten Commandments" (Paramount).

Don't think I've forgotten "Hercu[illegible] Unchained" (Warner-Pathe—Italian). W[illegible] could? The fabulous spectacle starring St[illegible] Reeves was exploited in this country by [illegible] Levine who wears Barnum's cloak [illegible] astonishing and brilliant aplomb, and [illegible] skilfully timed saturation campaign in ne[illegible] papers and magazines and on tv paid off [illegible] showed that box-office success can be bou[illegible]

There is, of course, a tendency to cond[illegible] pressurised salesmanship, but don't let us [illegible] pompous. "Hercules Unchained" [illegible] admittedly, not half as good as it [illegible] cracked up to be by Joe Levine, but it [illegible] out during the August holidays and he[illegible] by a U certificate and inclement wea[illegible] brought into the cinema many young [illegible] ren who had never seen the "flicks."

The experience unquestionably gave [illegible] a taste for hokum but as their educ[illegible] advances there is no reason why [illegible] shouldn't acquire a liking for really [illegible] class films and become regular picture[illegible]

S YS JOSH BILLINGS—AND . . .

1 2, 3 again in the box-office stakes

HARD TICKET GIANTS

THE TEN COMMANDMENTS—Paramount
SOUTH PACIFIC — Twentieth Century-Fox
BEN-HUR—MGM
THE NUN'S STORY—Warner-Pathe
AROUND THE WORLD IN 80 DAYS—United Artists
GIGI—MGM
CAN-CAN — Twentieth Century-Fox

A things considered, "Hercules Un- cha " did far more good than harm to our ustry. And there's another side to the ner-Pathe coin, "The Nun's Story." A re great film, it's earned enormous sums both a "hard ticket" basis and on general relea but, because of its "two bites at the cherr doesn't come into normal reckoning.

As or "The Millionairess" (Twentieth Centu -Fox—British), the screen adaptation of B nard Shaw's play co-starring Sophia Loren and Peter Sellers, it stormed along on the rails, but the distance—it's only just completed the three legs of its London runs—was too short.

In other words, "The Millionairess" has many more dates to fill and to give it a definite place at this time would be pure conjecture. It can't fail ultimately to finish among the heavily gilt-edged.

Apart from "The Nun's Story" and "Psycho," which are indubitably in classes of their own, the most successful American films were "The Unforgiven" (United Artists), "Ocean's Eleven" (Warner-Pathe), and Rank FD-Universal's "Operation Petticoat" and "Pillow Talk."

The top four "hard ticket" jobs, all American, are "The Ten Commandments" (Paramount), "South Pacific" (Twentieth Century-Fox), "Ben-Hur" (MGM) and "Gigi" (MGM). They go on blowing their own trumpets and making a gloriously consistent box-office din and look as if they'll continue until the master prints wear out.

It was a toss up whether Rank FD or Warner-Pathe would be named "top renter of the year" and the penny following some violent spins, and weighted by Rank FD's bigger British output came down on the side of the former.

Rank Film Distributors put out the top-grosser of the year, "Doctor In Love" (British), "Conspiracy Of Hearts" (British), another very big winner, "The League Of Gentlemen" (British), "Follow A Star" (British), "The Savage Innocents" (British), "Make Mine Mink" (British) and "Never Let Go" (British).

It also had two grand Universal American films, "Operation Petticoat" and "Pillow Story" (Universal-American), added to the bag, and, needless to say, "Genevieve" and "Doctor In The House," the British stalwarts, are still doing the rounds. Moreover, "Look At Life," the go-ahead one-reel series, is now firmly established in the public's favour.

Warner-Pathe headed its list with "The Nun's Story," which ended last year and started this on a "hard ticket" basis.

The other money-makers

ANATOMY OF A MURDER—Columbia
***BATTLE OF THE SEXES**—British Lion
***THE BRIDES OF DRACULA**—Rank FD—Universal
***CONSPIRACY OF HEARTS**—Rank FD
THE DARK AT THE TOP OF THE STAIRS—Warner-Pathe
***DENTIST IN THE CHAIR**—Renown
***EXPRESSO BONGO**—British Lion
THE FIVE PENNIES — Paramount
***FOLLOW A STAR** — Rank FD
***FOXHOLE IN CAIRO** — British Lion
***A FRENCH MISTRESS** — British Lion
FROM THE TERRACE — Twentieth Century-Fox
THE GAZEBO—MGM
THE GIANT OF MARATHON MGM-Italian
GOLIATH AND THE BARBARIANS—Anglo Amalgamated Italian
THE HORSE SOLDIERS—United Artists
IT STARTED IN NAPLES—Paramount
IT STARTED WITH A KISS—MGM
JOURNEY TO THE CENTRE OF THE EARTH—Twentieth Century-Fox
***KIDNAPPED**—Disney
THE LAST DAYS OF POMPEII—United Artists-Italian
***THE LEAGUE OF GENTLEMEN**—Rank FD
LET'S MAKE LOVE—Twentieth Century-Fox
***LIGHT UP THE SKY**—British Lion
THE LOST WORLD — Twentieth Century-Fox
***MAKE MINE MINK**—Rank FD
***THE MILLIONAIRESS** — Twentieth Century-Fox
NEVER SO FEW—MGM
OCEAN'S ELEVEN — Warner-Pathe
ON THE BEACH — United Artists
OPERATION PETTICOAT — Rank FD-Universal
***OUR MAN IN HAVANA**—Columbia
PILLOW TALK—Rank FD-Universal
PLEASE DON'T EAT THE DAISIES—MGM
***PLEASE TURN OVER**—Anglo Amalgamated
THE RISE AND FALL OF LEGS DIAMOND—Warner-Pathe
***SANDS OF THE DESERT**—Warner-Pathe
***THE SAVAGE INNOCENTS** —Rank FD
***SCHOOL FOR SCOUNDRELS**—Warner-Pathe
SIGN OF THE GLADIATOR —Anglo Amalgamated-Italian
SLEEPING BEAUTY—Disney
***SONS AND LOVERS**—Twentieth Century-Fox
A SUMMER PLACE—Warner-Pathe
***THERE WAS A CROOKED MAN**—United Artists
THE TIME MACHINE—MGM
***TOMMY THE TOREADOR**—Warner-Pathe
***A TOUCH OF LARCENY**—Paramount
***THE TRIALS OF OSCAR WILDE**—Eros
***TWO - WAY STRETCH** — British Lion
***VILLAGE OF THE DAMNED** —MGM
***WATCH YOUR STERN** — Anglo Amalgamated
WHO WAS THAT LADY ?—Columbia

**Denotes British*

took a fortune and then had a straight release. "Hercules Unchained" (Italian) made history, and "Ocean's Eleven," "A Summer Place" and "The Dark At The Top Of The Stairs" did really first-class business.

Its British best-sellers were "School For Scoundrels," "Tommy The Toreador," and "Sands Of The Desert," and its successful re-issues included "The Dam Busters" (British) and the sensational "House Of Wax" (3-D). It also handled some sound Allied Artists films and, of course, the Pathe newsreel and Pictorial.

Tremendous

Twentieth Century-Fox which had an exceptionally good year heralded spring with "Sink The Bismarck!" (British), and started the autumn season with "The Millionairess" (British), both tremendous money-spinners.

"Let's Make Love" scored more freely than most people realised, "Sons And Lovers" (British) was a real turn-up, and the two science-fiction propositions, "Journey To The Centre Of The Earth" and "The Lost World," rang the bell. "From The Terrace" and "The Navy Lark" (British) also made a splash. All were in CinemaScope. "South Pacific" (Todd-AO) needs no bush, and the British Movietone News is still going strong.

British Lion's "Two-Way Stretch" (British) came high in the catalogue of money-makers. "Expresso Bongo" (British), "Light Up The Sky" (British) and "A French Mistress" (British) brought home the bacon, and "The Battle Of The Sexes" (British), "The Angry Silence" (British) and "Foxhole In Cairo" (British) comfortably got by.

"Shadows," an off-beat melodrama, is clicking at the Academy, Oxford Street, and "Saturday Night And Sunday Morning" (Bryanston-British) will give British Lion a flying start in the New Year.

Best Western

United Artists was responsible for the best Western of the year, "The Unforgiven." "The Apartment" did fine, especially in better class halls, while "There Was A Crooked Man" (British) clicked with the masses and family. "The Last Days Of Pompeii" (Italian) was another triumph for Steve Reeves, "On The Beach" did quite well, despite its sombre theme, and "The Horse Soldiers" had "ninepenny" appeal.

"Solomon And Sheba" successfully adopted a "hard ticket" policy and then had a normal release. With "Never On Sunday" (Greek) and "Tunes Of Glory" (British) up its sleeve, UA and its customers are sitting pretty.

MGM's number one was "Never So Few," closely followed by "It Started With A Kiss" and "The Gazebo." "The Time Machine" registered, "Please Don't Eat The Daisies" scored, "The Giant Of Marathon" (Italian)—Steve Reeves again—delighted action lovers, and "Village Of The Damned" (British) was a "sleeper."

As for "Ben-Hur," it's not only filled the Empire, Leicester Square, for a year, but is doing like business in key provincial spots. "Gigi," MGM's other "hard ticket" film, continues to enchant the cash customers.

Columbia's big 'un was an X certificate film, "Suddenly, Last Summer" (British). "Our Man In Havana" (British) fell short of the high hopes of an Alec Guinness-Noel Coward picture, but, even so, collected a useful sum. "Anatomy Of A Murder" got by, and "Once More, With Feeling" pleased better-class audiences.

"Who Was That Lady?" paid for its keep, and "double bills," "Never Take Sweets From A Stranger" (Hammer—British) and "Come Dance With Me" (French); and "Let No Man Write My Epitaph" and "Murder By Contract," were not disgraced. "The Two Faces Of Dr. Jekyll" (Hammer—British) is all the better for being in the long grass.

Paramount hit the headlines and the jackpot with Alfred Hitchcock's sensational thriller, "Psycho." "The Five Pennies" definitely made its mark, and "It Started In Naples" re-established Sophia Loren as a topline star. "A Touch Of Larceny" (British) intrigued sophisticates, "Visit To A Small Planet" got over, and the "double bill," "The Bellboy" and "Tarzan The Magnificent" (British), was no mean turn-up.

"Li'l Abner," the hill-billy musical, has given enjoyment to many, and "Shane" and "Samson And Delilah" have been profitably reissued. What about hard ticket "The Ten Commandments?" A number of exhibitors gave it to me as their top!

Smash hit

Anglo Amalgamated came across with a smash hit, "Carry On Constable" (British), whose receipts are only a fraction short of "Carry On Nurse." Watch Your Stern" (British) attracted real money, "Goliath And The Barbarians" (Italian), yet another Steve Reeves, was top-notch, "Circus Of Horrors" (British) proved the number one horrific, and "Please Turn Over" (British) clicked.

The independent release was "Sign Of The Gladiator" (Italian) and it scored fluently. What's more, the Scotland Yard Series is still the best of its kind, and the Edgar Wallace "saga" has been successfully launched.

Eros's biggest winner was a British double bill, "Inn For Trouble" and "And The Same To You." "The Trials Of Oscar Wilde" (Warwick—British) did marvellously in good and high-class halls, but faltered a bit in industrial areas. All the same, it's one of the outstanding productions of 1960.

Another British unit programme, "Let's Get Married" and "Cover Girl Killer," registered, while "The Nudist Story" (British) held up for twenty weeks at the Cameo-Royal, Charing Cross Road, and is now profitably playing independent halls. Eros also had a number of X certificate gimmick offerings and top-notch reissues.

Walt Disney's top was "Sleeping Beauty," a full-length cartoon, followed by "Kidnapped" (British) and the rollicking "double bill," "Toby Tyler" and "Zorro The Avenger." "The Big Fisherman" and "Third Man On The Mountain" (British), too, came under the Disney banner. By the way, Disney opens with "Pollyan[illegible]n the New Year and it should be one o[illegible] hits of the holiday period.

Renown was responsible f[illegible]entist In The Chair" (British). Onl[illegible] film, a comedy, but what a picture! It [illegible]ned up all over the place and is defi[illegible] in the first half-dozen. Renown's la[illegible] Beat Girl" (British), an X certificat[illegible]osition, has just got off to a flyer, but d[illegible] come in this year's calculations.

Big impression

Regal made a big impression w[illegible]The Flesh And The Fiends" (British) an[illegible] Rififi And The Women" (French), an X c[illegible]ificate "double bill." Its British unit pro[illegible]mme, "The Siege Of Sidney Street" and [illegible]ello London," shaped promisingly and ha[illegible] many more dates to play. Regal put ou[illegible]seful British "seconds," plus fine reissu[illegible] programmes such as "Wuthering Height[illegible] and "Up The Creek" (British); and "Kid [illegible]rom Brooklyn" and "They Got Me Cove[illegible]d."

Grand National released "The Love Specialist" (Franco-Italian), a coloured film starring Diana Dors, which went to the independents, two good British "seconds," "Jackpot" and "The Price Of Silence," and a number of exploitable X certificate bills, including "Wasp Woman" and "Beast From Haunted Cave"; and "Devil's Partner" and "Plane 9 From Outer Space." Grand National reissued "The Quiet Man" and other first-rate Republic films.

Butcher's had four sound British "seconds" to its credit, "The Naked Fury," "The Man Who Couldn't Walk," "The Hand" and "The Gentle Trap." Each earned a major circuit release.

New Realm's top was "The Girl Rosemarie," the true life German call girl opus. "As Long As The Heart Beats," another foreign film, went over well. "Wic[illegible]ed Woman" and "The Scavengers" pr[illegible]d a profitable gimmick "double bill," and its coloured "twosome," "Passion Of [illegible]he Wilderness" (Foreign) and "Girls From [illegible]e Latin Quarter" (British), caught on. "Cli[illegible]h Up The Wall" (British), an all-star ro[illegible], and a host of attractive revivals comple[illegible]d the output.

Hillcrest sponsored "Jazz On A Summe[illegible] Day," an off-beat musical which has had [illegible] remarkable run at the Cameo-Poly, Reg[illegible] Street, and scored in a number of speciali[illegible] spots. It also handled "Outlaw Queen[illegible] useful Western programmer.

Orb released only one film this [illegible] "Jungle Hell," second feature to "There W[illegible] A Crooked Man" (United Artists Britis[illegible]

Equity British carried on with its Ch[illegible] Chaplin and Laurel and Hardy two reel[illegible] and Will Hay and George Formby com[illegible] reissues. The films are obviously in[illegible]structible.

Cross Channel came across with a [illegible] money-spinner in "The Green Mare's N[illegible] (French). It had a marvellous West En[illegible] and is doing a burster in other than [illegible] halls. "Waiting Women," "Pries[illegible] Passion" and "The Wild And The W[illegible] clicked and still are clicking, and [illegible]

continued on page 143

STANDS FOR

BRITISH LION
BRYANSTON
BRITANNIA

BRITISH LION

- BLACK TIGHTS
- THE PURE HELL OF ST. TRINIANS
- GORGO
- BLITZ ON BRITAIN
- MACBETH
- SHADOWS
- THE NIGHT WE GOT THE BIRD

BRITANNIA

- THE CITY OF THE DEAD
- THE HANDS OF ORLAC
- NEARLY A NASTY ACCIDENT

BRYANSTON

- SATURDAY NIGHT AND SUNDAY MORNING
- THE BOY WHO STOLE A MILLION
- DOUBLE BUNK
- SPARE THE ROD

Some of 1961's big box-office line up

Wishing you a GALA Christmas
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THIS IS YOUR CONCERN

by SIR PHILIP WARTER, president, CTBF

I AM happy to take this opportunity, on behalf of Ralph Bromhead, the chairman, my colleagues on the Council of the Cinematograph Trade Benevolent Fund and myself, to thank all our supporters throughout the country and to wish them a very happy Christmas and a prosperous New Year.

At this festive season of parties and family re-unions it is a very heartwarming thought that through the support given to the Benevolent Fund, all our old pensioners, and those in our care, will have a much brighter Christmas because of the additional seasonal grants that have been authorised and, in many cases, the delivery of a special Christmas hamper.

Sad indeed would have been the outlook for these good people had there been no CTBF. The letters of gratitude that these small additional financial gifts bring forth are heartfelt in their sincerity, making as they do, the difference between severe austerity and comparative comfort.

I often wish that our very many generous supporters could see the scores of letters of thanks that the Fund receives. These letters pour in to the Fund's head office at Royalty House, Dean Street, not only at Christmas but throughout the year, and only go to show, with every year that passes, the organisation is of increasing value to the entire trade.

Beneficiaries come from every section of the industry, from every grade of employment—managers, usherettes, operators, renting, laboratory and studio personnel.

The gratitude shown by not only those who receive financial support from the Fund, but also from those who are recuperating, or are permanent residents at the Fund's two rest homes—"Glebelands" at Wokingham and "The Craggs" at Morecambe—makes one feel that this is all so very worth while.

Were you aware that over 115,000 meals are served annually in these two establishments? Out of the Fund's total annual expenditure of approximately £90,000, which is spent on the many aspects of its work, about £26,000 a year is accounted for by "Glebelands" and "The Craggs" alone.

We all know the somewhat difficult times through which the industry is passing—let us hope that better times and brighter business are ahead of us, and that interest in, and support of, the CTBF may continue to increase as well.

Once again, on behalf of Ralph Bromhead, the Council of the Fund and myself, I extend to all those who have helped us to help others, and to all those who have interested themselves in our work, best wishes for a Christmas of good cheer, and a bright and happy outlook for 1961.

PROFIT BEFORE PRESTIGE

Showmen need pictures that they can SELL

says MICHAEL CARRERAS

Hammer executive producer Michael Carreras (left) discusses a point with writer-producer Jimmy Sangster, now making "Taste of Fear"

MICHAEL CARRERAS sits high in Hammer House with Wardour Street at his feet. In front of him, a complicated board of coloured pegs traces the progress of a dozen pictures which Hammer will deliver before the end of 1961.

This New Year will be the busiest yet facing the Hammer executive, James Carreras, Michael, and Anthony Hinds. And this follows a year so crammed that four pictures had to be made outside the Hammer studios at Bray.

Executive producer Michael Carreras simplifies this happy headache by saying: "There just happens to be a desperate shortage of pictures . . . there's no excuse for any producer being out of work today. . . ."

Which may come as a surprise to some film-makers whose properties have been gathering dust on the shelves for a few years.

British product

"Everyone," emphasises Michael Carreras, "is crying out for British product. The major American companies are devoting themselves almost exclusively now to the production of big Continental subjects or outdoor spectacles, and they just can't get enough of our domestic pictures.

"I would go so far as to say that any producer with a bright idea should be welcomed with open arms."

It has taken Hammer just 12 years to rise from maker of second features to one of the most virile forces in Wardour Street. Today every Hammer picture is pre-sold to a major American distributor for world release.

"This business of international pictures is an indefinable thing," says 33-year-old Carreras. "It's not so simple as taking any old story and adding Curt Jurgens or Brigitte Bardot to your cast in the hope that this will take care of the foreign market.

"Nor can you take a story which properly belongs to the back streets of London and switch it to the Bay of Naples.

"It's something somewhere between the two, an instinct which you develop by experience.

"Sometimes the most blatantly domestic pictures, made without any thoughts of overseas sales, turn out to be international winners. Just because they are domestic. Look at the 'Carry On . . .' pictures, doing a burster in America.

"We have just completed a picture along these lines ourselves, 'Weekend with Lulu,' a strictly domestic subject which we hope, but are not banking on, will do well in America.

"I think there is a great place for purely domestic pictures, provided they are budgeted realistically. They are what I call 'slide-rule' pictures. You get out the slide-rule and work out a budget based solely on domestic exhibition.

"With a careful budget you can still make a useful profit from the home market alone. And, if you click abroad, then so much the better.

"I think where many people have gone wrong is to try to guarantee this overseas success by spending a little extra money on one of these subjects. It doesn't work, of course, and that little extra money is the difference between profit and loss."

A subtle, almost imperceptible, change is taking place at Hammer. The company which two or three years ago was concerned exclusively with the colour of human tripes is now concerning itself with human values.

Production is split into two main groups—the purely "exploitation" pictures, such as horror or comedy, and the more thoughtful "straight" dramas with casts which would win a faint smile of approval from the British Film Institute.

"Last year," said Michael Carreras, "we made 'Yesterday's Enemy' and 'Hell is a City' which, for us, were forms of experiment, the sort of subjects we hadn't tackled before.

"The public liked them, so we followed up with 'The Full Treatment' and 'A Taste of Fear.' During 1961 we plan to make at least three stories in this mould. Val Guest will direct 'One More River,' based on the stage play by Beverley Cross, and we plan to make a western which will explode the legend of the heroic western gun-fighter. This is an original screenplay by Peter Newman, who wrote 'Yesterday's Enemy.'

Big business

"The third will be 'The Big Wheel,' a story of high-powered big business, which has been written by Jimmy Sangster.

"One thing I want to make clear. Although these pictures are a comparatively new departure for Hammer we still regard them as 'exploitation' pictures. Films with a selling point which showmen can recognise.

"We would never make anything else. I don't believe in making prestige pictures for their own sake. Prestige pictures, upholding the traditions of British film-making, and so forth, are fine—if you can afford them. But who is in that position?

"It may well be in two or three years' time we will form a new company with a new title to take care of our 'straighter' productions. To put it mildly, there can be no doubt that the name Hammer has produced a certain reaction in the minds of some people!

"We were criticised, for instance, in exploiting the delicate theme of 'Never Take Sweets From a Stranger.' Yet I'm sure if these same critics hadn't known it was a Hammer picture they would have been praising us for our honesty of purpose.

"I can assure you that had we wanted to be sensational then we could really have gone to town with this particular story."

Four titles are being prepared for 1961 production in the more traditional Hammer style. "Blood River" is a full-blooded pirate adventure written by Jimmy Sangster who will produce. It's in the same mood as Hammer's Robin Hood yarn, "Sword of Sherwood," made earlier this year.

The company has the screen rights of Anthony Kimmins's West End stage comedy, "The Amorous Prawn" and this will be made in association with Patrick Filmer-Sankey.

Finally, there are two horror subjects on the stocks—the second re-make of "The Phantom of the Opera" will be given a completely new look for Univer- l- International, and, for the same distributors, Anthony Hinds will produce a third "Dracula" subject.

"I still can't see the end of hor pictures," said Michael Carreras. "It could I would send them all up in glorious farce of a film.

"After all, we've got the resources. I w have Frankenstein and Dracula and Werewolf and the Phantom of the Opera all their Brides and all their Daugh meeting Terry Fisher on the set at Bray make a film.

"But as I said, I still can't see the end horror, so we won't be destroying our young just yet."

Was Hammer contemplating television production?

"We're always interested. Properly set I think it's a highly lucrative market. But a question of time and space. We would to use Bray Studios, and as we're so he committed to feature work for some tim come that's just out of the question at moment.—B. E.

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'KINE.' GUIDE TO RENTERS' 1961 PROGRAMMES

This company-by-company survey of product gives the titles scheduled for release in the coming 12 months. Total: 534 British: 147 American: 199 Others: 188

Anglo Amalgamated

British: 22 American: 15 Others: nil

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
No Kidding	Britain	Leslie Phillips, Geraldine McEwan, Julia Lockwood, Noel Purcell	Comedy	Standard	B. and W
The Criminal	Britain	Stanley Baker, Margit Saad, Sam Wanamaker, Gregoire Aslan	Crime thriller	Standard	B. and W
Konga	Britain	Michael Gough, Margo Johns, Jess Conrad, Claire Gordon	Spectacular thriller	SpectaMation	East Col.
Carry On Regardless	Britain	Sidney James, Kenneth Connor, Hattie Jacques, Kenneth Williams, Charles Hawtrey, Joan Sims, Bill Owen	" Carry On " comedy	Standard	B. and W
Payroll	Britain	Michael Craig, Francoise Prevost, Billie Whitelaw, William Lucas	Crime drama	Standard	B. and W
The Frightened City	Britain		Crime thriller	Standard	B. and W
The Happy Band	Britain		Comedy	Standard	B. and W
The Patriots	Britain		Drama	Standard	B. and W
The Iron Maiden	Britain		Comedy	Standard	Color
Marriage of Convenience	Britain	John Cairney, Harry H. Corbett	Mystery	Standard	B. and
The Malpas Mystery	Britain	Maureen Swanson, Alan Cuthbertson	Mystery	Standard	B. and
The Man Who Was Nobody	Britain	Hazel Court, John Crawford, Lisa Danielly	Mystery	Standard	B. and
Partners in Crime	Britain	Bernard Lee, John Van Eyssen, Moira Redmond	Mystery	Standard	B. and
The Clue of the New Pin	Britain		Mystery	Standard	B. and
Hang the Expense	Britain		Mystery	Standard	B. and
The Dover Road Mystery	Britain	Featuring Edgar Lustgarten and starring Geoffrey Keen	Thriller	Standard	B. and W
The Silent Weapon	Britain	Featuring Edgar Lustgarten	Thriller	Standard	B. and W
Evidence in Concrete	Britain	Featuring Edgar Lustgarten	Thriller	Standard	B. and W
The Grand Junction Case	Britain	Featuring Edgar Lustgarten	Thriller	Standard	B. and
The Gelignite Case	Britain	Featuring Edgar Lustgarten	Thriller	Standard	B. and
Witness of Death	Britain	Featuring Edgar Lustgarten	Thriller	Standard	B. and
Never Never Murder	Britain	Featuring Edgar Lustgarten	Thriller	Standard	B. and
The Fall of the House of Usher	America	Vincent Price	Horror	CinemaScope	East Col.
The Pirate of the Black Hawk	America	Mijanou Bardot, Gerard Landry	Adventure	Supercinescope	Tech
The Naked Venus	America	Don Roberts, Patricia Conelle, Ariane Arden	Nudist drama	Standard	B. and
Goliath and the Dragon	America	Broderick Crawford	Spectacle	Standard	Colou
Journey to the Lost City	America	Debra Paget, Paul Christian	Adventure	Standard	Colo
Master of the World	America	Vincent Price	Drama	Standard	Colo
Reptilicus	America		Science-fiction	Standard	Col
The Talking Dog	America		Comedy	Standard	B.

continued on P

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Anglo Amalgamated—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
The World in My Hands	America	Martha Hyer	Spectacle	Standard	B. and W.
Journey to the Seventh Planet	America	—	Science-fiction	Standard	Colour
Ali Baba and the Seven Wonders of the World	America	—	Spectacle	—	—
Pit and the Pendulum	America	—	Horror	—	—
Maid and the Martian	America	—	Comedy	—	—
In the Year 2889	America	—	Adventure	—	—
City in the Sea	America	—	Adventure	—	—

Archway

British : 1 American : 1 Others : 8

Death Comes from Outer Space	Italy	John McLaren, Ivo Garrani	Science-Fiction	Wide screen	B. and W.
Lost Lives	Italy	Jacques, Sernas, John Kitzmiller, Virna Lisi	Crime Thriller	Wide screen	B. and W.
Not a Hope in Hell	Britain	Jon Pertwee, Sandra Dorne, Richard Murdoch	Comedy	Wide screen	B. and W.
Persons Unknown	Italy	Vittorio Gassman and Italian cast	Comedy	Wide screen	B. and W.
Captain Falcon—Adventurer	Italy	Lex Barker, Chelo Alonso	Adventure	Wide screen	Technicolor
The Son of the Red Pirate	Italy	Lex Barker	Adventure	'Scope	Technicolor
The Blood Fiend	Italy	Alberto Lupo, Susanne Loret	Horror	Wide screen	B. and W.
The Princes of France (Provisional Title)	Italy	Chelo Alonso, Gerard Landry	Drama	Dyaliscope	Eastman Color
The Fire in the Flesh (Provisional Title)	Italy	Anabella Incontrera, Sandro Luporine, Jeanine	Thriller	Wide screen	B. and W.
The Young Lovers (Re-Issue)	America	Sally Forest, Keefe Braselle	Drama	Standard	B. and W.

British Lion

British : 23 American : 1 Others : 2

Black Tights	Britain	Moira Shearer, Cyd Charisse. Zizi Jeanmaire, Roland Petit	Dancing-musical	Technirama-70	Technicolor
The Offbeat	Britain	Mai Zetterling, William Sylvester	Drama	Wide screen	B. and W.
Gorge	Britain	Bill Travers, William Sylvester, Vincent Winter	Drama	Wide screen	Eastman-Technicolor print
Macbeth	Britain	Maurice Evans, Judith Anderson	Drama	Wide screen	Technicolor
The Night We Got The Bird	Britain	Brian Rix, Dora Bryan, Leo Franklyn, Liz Fraser, Irene Handl, John Slater	Comedy	Wide screen	B. and W.
The Night We Sprang a Leak	Britain	Brian Rix, Ann Firbank, Leo Franklyn, Naunton Wayne, Charles Heslop	Comedy	Wide screen	B. and W.
The Pure Hell of St. Trinians	Britain	Cecil Parker, George Cole, Eric Barker, Thorley Walters, Irene Handl	Comedy	Wide screen	B. and W.
Two Living One Dead	Britain	Virginia McKenna, Bill Travers	Drama	Wide screen	B. and W.
The Gypsum Flower	Britain	—	Drama	Wide screen	B. and W.
The Rent Siege	Britain	—	Drama	Wide screen	B. and W.
The World in My Pocket	Britain	Rod Steiger, Ian Bannen, Nadja Tiller, Peter Van Eyck	Drama	CinemaScope	B. and W.
Shadows	America	Hugh Hurd, Lelia Goldoni, Anthony Ray, Ben Carruthers	Drama	Standard	B. and W.
Unstoppable Man	Britain	Cameron Mitchell, Lois Maxwell, Marius Goring, Harry H. Corbett	Drama	Wide screen	B. and W.
A bout de Souffle (Breathless)	France	Jean Seberg, Jean-Paul Belmondo	Drama	Wide screen	B. and W.
Le Clochard (The Tramp)	France	Jean Gabin, Darry Cowl	Comedy	Wide screen	B. and W.
P[illegible] Up The Ladder	Britain	—	Comedy	Wide screen	B. and W.
That Uncertain Feeling	Britain	—	Comedy	Wide screen	B. and W.
Heavens Above	Britain	Peter Sellers, Ian Carmichael	Comedy	Wide screen	B. and W.

continued overleaf

British Lion—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	LOUR STEM
IN ASSOCIATION WITH BRITANNIA FILMS					
The Daffodil Mystery (Tentative title)	Britain	—	Drama	—	W.
The Day The Earth Caught Fire	Britain	—	Drama	—	-
Hands of Orlac	Britain	Mel Ferrer, Lucille Saint-Simon, Danny Carrel, Christopher Lee	Drama	Wide screen	W.
Nearly A Nasty Accident	Britain	Jimmy Edwards, Kenneth Connor Shirley Eaton, Richard Wattis	Comedy	Wide screen	W.
IN ASSOCIATION WITH BRYANSTON FILMS					
Saturday Night and Sunday Morning	Britain	Albert Finney, Shirley Anne Field, Rachel Roberts, Hylda Baker	Drama	Wide screen	B. W.
The Boy Who Stole A Million	Britain	Virgilio Texera, Marianne Benet, Maurice Reyna	Comedy-drama	Wide screen	B. W.
Double Bunk	Britain	Ian Carmichael, Janette Scott, Sidney James, Liz Fraser, Dennis Price	Comedy	Wide screen	B. W.
Spare The Rod	Britain	Max Bygraves	Drama	Wide screen	B. W.

Butcher's

British : 6 American : nil Others : nil

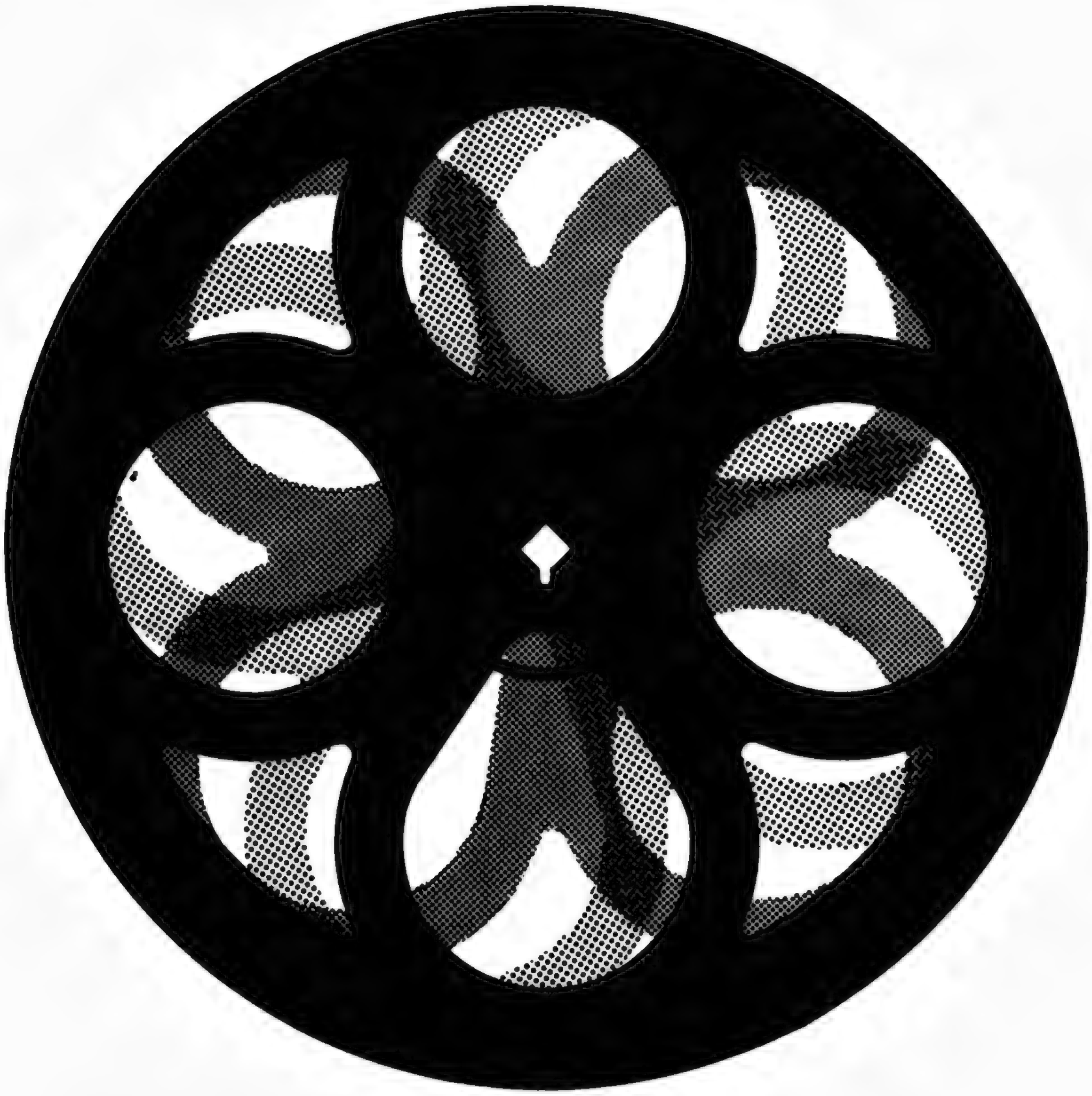
Trouble With Eve	Britain	Robert Urquhart, Hy Hazell, Garry Marsh	Comedy	Wide screen	B. and W.
The Breaking Point	Britain	Peter Reynolds, Dermot Walsh, Joanne Dunham	Drama	Wide screen	B. and W.
The Gentle Trap	Britain	Spencer Teakle, Felicity Young	Drama	Wide screen	B. and W.
The Hand	Britain	Derek Bond, Ronald Leigh Hunt, Reed de Rouen	Drama	Wide screen	B. and W.
The Man Who Couldn't Walk	Britain	Peter Reynolds, Eric Pohlmann	Drama	Wide screen	B. and W.
Rag Doll	Britain	Jess Conrad, Hermione Baddeley	Drama	Wide screen	B. and W.

Columbia

British : 18 American : 27 Others : 17

Angel Baby	America	George Hamilton, Mercedes MacCambridge, Salome Jens	Drama	—	
The Amorous Prawn (Tentative title)	Britain	—	Comedy	—	-
Back Home	Italy	—	—	—	—
Blood River	Britain	—	—	—	-
Bunny Lake Is Missing	America	—	Thriller	—	—
Crimen	Italy	—	—	—	Colour
The Captive	America	—	Drama	—	—
Cry For Happy	America	Glenn Ford, Donald O'Connor, Miiko Taka, James Shigeta	Comedy	CinemaScope	Technic
La Dolce Vita	Italy	Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Yvonne Furneaux, Lex Barker, Anibale Ninchi, Magali Noel	Drama	CinemaScope	B. and W
The Devil at 4 O'clock	America	Spencer Tracy, Frank Sinatra	Drama	—	Colour
Dangerous Silence	Britain	Jack Lemmon	Thriller	—	
Diamond Head	America	—	Drama	—	
Everything's Ducky	America	Mickey Rooney	Comedy	—	
Fury of the Barbarians	Italy	Edmund Purdom	Drama	—	
Mysterious Island	Britain	Michael Craig, Michael Callan, Joan Greenwood, Beth Rogan, Herbert Lom	Science-fiction	SuperDynamation	Colour
Man Running	Britain	—	Thriller	—	
Notorious Landlady	America	Jack Lemmon	—	—	
Nine Coaches Waiting	America	—	Drama	—	
One More River	Britain	—	—	—	
Pepe	America	Cantinflas, Dan Dailey, Shirley Jones and 34 guest stars	Comedy-drama	CinemaScope	Tech
Les Portes Claquent	France	Dany Saval, Maurice Sarfati, Francoise Dorleac	Comedy	—	

continued on P



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Columbia—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	LOUR STEM
Queen of the Pirates	Italy	Gianna Maria Canale	Adventure romance	—	—
La Recreation	France	Jean Seberg, Christian Marquand, Francoise Prevost	—	—	B. and W.
Raisin in the Sun	America	Sidney Poitier, Claudia McNeill, Ruby Dee, Diana Sands	Drama	—	B. and W.
Smile of a Woman	America	—	Drama	—	
Sword of Sherwood Forest	Britain	Richard Greene, Peter Cushing, Niall MacGinnis, Richard Pasco, Sarah Branch	Adventure	Megascope	Technicolor
Sappho	Italy	Tina Louise, Kerwin Mathews	Adventure	CinemaScope	Technicolor
Two Rode Together	America	James Stewart, Richard Widmark, Shirley Jones, Linda Cristal	Western	—	Co
The Trunk	Britain	Phil Carey, Julia Arnall	Thriller	—	
Taste of Fear	Britain	Susan Strasberg, Ronald Lewis, Ann Todd, Christopher Lee	Thriller	Wide screen	B. and W.
The Two Colonels	Italy	—	Comedy	CinemaScope	
The Truth	France	Brigitte Bardot, Sami Frey	Drama	—	B. and W.
The Terror of the Tongs	Britain	Christopher Lee, Yvonne Monlaur, Geoffrey Toone	Adventure drama	—	Technicolor
13 Ghosts	America	Charles Herbert, Jo Morrow, Donald Woods, Rosemary De-Camp	Thriller	Illusion-O	Technicolor
The Unforeseen	Italy	Anouk Aimee	—	CinemaScope	B. and W.
Underworld, U.S.A	America	Cliff Robertson, Dolores Dorn	Drama	—	
Under the Yum Yum Tree	America	—	Comedy	—	
Visa to Canton	Britain	Richard Basehart, Lisa Gastoni	Adventure	—	Technicolor
Who is Sylvia?	America	Doris Day	Comedy	—	
Five Finger Exercise	America	Rosalind Russell, Alec Guinness	Drama	—	
The Full Treatment	Britain	Claude Dauphin, Diane Cilento, Ronald Lewis, Francoise Rosay, Bernard Braden	Thriller	Megascope	B. and W.
Five Golden Hours	Britain	Ernie Kovacs, Cyd Charisse, George Sanders	Comedy	CinemaScope	Technicolor
The Greengage Summer	Britain	Kenneth More, Danielle Darrieux, Susannah York	Romantic mystery	CinemaScope	Technicolor
The Guns of Navarone	Britain	Gregory Peck, Anthony Quinn, David Niven, Stanley Baker, James Darren, Gia Scala, Irene Papas	War adventure	CinemaScope	Technicolor
Gidget Goes Hawaiian	America	Debra Wally, James Darren, Michael Callan, Joby Baker	Romantic comedy	Wide screen	Colour
The Hunchback of Rome	Italy	Bernard Blier, Gerard Blein, Anna Maria Ferrero	Drama	—	
The War Lover	Britain	—	War drama	—	
Weekend With Lulu	Britain	Bob Monkhouse, Leslie Phillips, Shirley Eaton, Alfred Marks, Irene Handl	Romantic comedy	—	
The Wackiest Ship in the Army	America	Jack Lemmon, Ricky Nelson, John Lund, Patricia Driscoll	Comedy	CinemaScope	Techni
The Young One	Mexico	Zachary Scott, Bernie Hamilton, Kay Meersman	Drama	—	B. and
Homicidal	America	Glenn Corbett, Patricia Breslin	Suspense drama	—	
Heaven Has No Favourites	America	Laurence Harvey	Romantic drama	—	
The H-Man	Japan	Yumi Shirakawa, Kenji Sahara	Science fiction	—	Techn
Here Come the Brides	America	—	Comedy	—	
The Haunted	America	—	Drama	—	
The Internes	America	—	Drama	—	
I Aim at the Stars	Germany	Curt Jurgens, Gia Scala, Victoria Shaw, Herbert Lom, James Daly	Life of scientist Wernher Von Braun	—	B. and
I Love, You Love	Italy	—	—	—	
Labbra Rosse	Italy	Gabriele Ferzetti, Jeanne Valerie, Christine Kauffmann, Giorgio Albertazzi	Drama	Ultrascope	East Co
Lawrence of Arabia	Britain	—	Adventure	—	
Mad Dog Coll	America	John Chandler	Crime	—	
Porgy and Bess	America	Dorothy Dandridge, Sidney Poitier, Sammy Davis, jr., Pearl Bailey	Negro folk opera	Todd-AO	T

continued on page 24

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Contemporary

British: nil American: nil Others: 20

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
The Face	Sweden	Max von Sydow, Ingrid Thulin, Gunnar Bjornstrand, Bibi Andersson	Mystery drama	Standard	d W.
Last Day of Summer	Poland	—	Drama	Standard	B. and W.
So Close to Life	Sweden	Eva Dahlbeck, Ingrid Thulin, Bibi Andersson	Drama	Standard	B. and W.
Wolf Trap	Czecho-slovakia	Miroslav Dolezal, Jana Brejchova	Drama	Standard	W.
Day Shall Dawn	Pakistan	Tripti Mitra, Zurain Rakshi, Anees Ama	Drama	Standard	B. and W.
Racial Incident	Germany	—	Drama	Standard	B. and W.
Saltanat	Russia	Baken Kydykeyeva	Drama	Standard	Sovcolor
Woman of the Circus	Germany	Henny Porten, Horst Naumann	Drama	Standard	B. and W.
World of Apu	India	S. Chatterjee, S. Tagore	Drama	Standard	B. and W.
Story of A.H.Q.	Hong Kong	Kwan Shan	Drama	Standard	B. and W.
Spring Voices	Russia	—	Folk dances and songs	Standard	Sovcolor
Les Bonnes Femmes	France	Bernadette Lafont, Clotilde Joano, Stephane Audran, Lucille Saint-Simon	Drama	Standard	B. and W.
Les Rendez-vous Du Diable	France	Haroun Tazieff	Documentary	Standard	Eastman Color
Hidden Fortress	Japan	Toshiro Mifune, Minou Chiaki, Kamatrari Fujiwara, Misa Uehara	Adventure	Tohoscope	B. and W.
White Bear	Poland	Gustaw Holoubek, St. Milski	Drama	Standard	B. and W.
Magic Lotus Lantern	China	Central Experimental Opera Co.	Ballet	Standard	Sovcolor
Opium War	China	Chao Tan, Wen Shi-ying, Chin Yi	Adventure	Standard	Sovcolor
Lady With a Dog	Russia	Yia Savina, A. Batalov	Drama	Standard	B. and W.
The Idiot	Russia	Yulia Borisowa, Nastasia Filippovna, Yuri Yakovlev	Drama	Standard	Sovcolor
Eugene Onegin	Russia	Ariadne Shengelaya, Svetlana Nemolyaeva, Vadim Medvedev Igor Ozerov	Opera	Standard	Sovcolor

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Cross-Channel

British: 3 American: 1 Others: 24

The Red Inn	France	Fernandel	Comedy	Wide screen	B. and W.
Public Enemy No. 1	France	Fernandel, Zsa Zsa Gabor	Comedy	Wide screen	B. an
The She Wolves	France	Francois Perier	Drama	Wide screen	B. an
Escape from Damnation	Mexico	Humberto Jimenez Pons, Rogelio Jimenez Pons	Drama	Wide screen	B. an
The Young Have No Time	Denmark	Ghita Norby, Frits Helmuth	Drama	Wide screen	B. an
We Want a Child	Denmark	Jorgen Reen Berg	Drama	Wide screen	B. an
The Hidden Woman	Mexico	Maria Felix	Drama	Wide screen	East Co
Evil Eden	France	Simone Signoret	Drama	Wide screen	East Co
When the Devil Drives	France	Francois Arnoul	Crime thriller	CinemaScope	East Co
Lesson in Love	Sweden	Eva Dahlbeck, Gunnar Bjornstrand	Comedy	Standard	B. a
Port of Call	Sweden	Nine-Christine Jonsson	Drama	Standard	B. a
Waiting Women	Sweden	Anita Bjork	Drama	Standard	B. a
Summer Interlude	Sweden	Maj-Britt Nilsson	Drama	Standard	B.
West of Suez	Britain	Keefe Brasselle	Crime thriller	Wide screen	B.
Morning Call	Britain	Greta Gynt, Ron Randell	Crime thriller	Wide screen	B.
More Deadly than the Male	Britain	John Mahoney, Jeremy White	Crime thriller	Wide screen	Ea
Bed Without Breakfast	Denmark	Lee Patterson	Drama	Wide screen	B.
The Green Mare's Nest	France	Bouruil, Sandra Milo	Comedy	Franscope	Ea
Les Grandes Familles	France	Jean Gabin	Drama	Wide screen	B. W

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Cross-Channel—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	OLOUR STEM
The Wild and the Wanton	France	Belinda Lee	Adventure	Wide screen	man lor
Love Me as Long as You Like	Sweden	Mai Zetterling	Drama	Wide screen	nd W.
Pleasures are Paid For	Denmark	Klaus Pagh, Vera Stricker	Drama	Wide screen	d W.
Private Property	America	Kate Manx, Corey Allen	Drama	Wide screen	d W.
Priestess of Passion	Mexico	Nine Sevilla	Drama	Wide screen	an r
Caged Women	Italy	Anna Magnani, Giulieta Masina	Drama	CinemaScope	d W.
From Woman to Woman	France	Naye Fabio, Claude Titre	Drama	Wide screen	d W.
Blackjackets	Sweden	—	Drama	Wide screen	d W.
Raspoutine	France	Pierre Brasseur	Drama	Wide screen	an r

Curzon

British : 2 American : nil Other : 37

Monsieur Vincent	France	Pierre Fresnay, Aime Clariond	Drama	Standard	B. and W.
Adorable Creatures	France	Daniel Gelin, Martine Carol, Danielle Darrieux	Comedy	Standard	B. and W.
The Proud Ones	France	Gerard Philipe, Michele Morgan	Drama	Standard	B. and W.
The Baker of Valorgue	France	Fernandel, Madeleine Sylvain	Comedy—Drama	Standard	B. and W.
Strange Desire of Monsieur Bard	France	Michel Simon, Yves Deniaud	Comedy—Drama	Standard	B. and W.
The Overcoat	Italy	Renato Rascel, Yvonne Sanson	Comedy—Drama	Standard	B. and W.
Fire in the Blood	France	Francoise Arnoul, Philippe Lemaire	Drama	Standard	B. and W.
Frou-Frou	France	Dany Robin, Gino Cervi, Mischa Auer	Musical—Comedy	Cinemascope	Eastman Color
The Road	Italy	Giulietta Masina, Anthony Quinn, Richard Basehart	Drama	Standard	B. and W.
Papa, Mama the Maid and I	France	Robert Lamoureux, Nicole Courcel	Comedy	Standard	B. and W.
The Shawl	Mexico	Arturo de Cordova, Estela Inda	Drama	Standard	B. and W.
Letters From My Windmill	France	—	Comedy—Drama	Standard	B. and W.
The Bigamist	Italy	Vittorio de Sica	Comedy	Standard	B. and W.
A Girl in Black	Greece	Ellie Lambetti, Dimitri Horn, Georges Foundas	Drama	Standard	B. and W.
The Aristocrats	France	Pierre Fresnay, Brigitte Auber	Drama	Standard	B. and W.
Typhoon Over Nagasaki	France	Danielle Darrieux, Jean Marais	Drama	Standard	Technicolor
Marguerite De La Nuit	France	Michele Morgan, Yves Montand	Drama	Standard	Technicolor
Seven Years in Tibet	Britain	—	Documentary—Drama	Standard	Eastm Col
Grand Rue	France	Betsy Blair	Drama	Standard	B. an
Barber of Seville	Italy	Tito Gobbi, Irene Genna, Giulio Neri	Opera	Standard and wide screen	Ferri col
Nights of Montmartre	France	Jean-Marc Thibault, Louis Seigner, Genevieve Kervine	Drama	Franscope	East Col
Lord Rogue	France	Jean-Claude Pascal	Comedy—Drama	CinemaScope	Eastm Col
Pather Panchali	India	—	Drama	Standard	B. an
Calabuch	Spain	Edmund Gwenn, Valentina Cortese, Franco Fabrizzi	Comedy	Standard	B. an
The Throne of Blood	Japan	Toshiro Mifune	Drama	Standard	B. an
The Cranes are Flying	Russia	Tatiana Samoilova, Alexei Batalov	Drama	Standard	B. an
A Matter of Dignity	Greece	Ellie Lambetti, Georges Pappas, Michel Nikolinakos	Drama	Standard	B. an
A Sunday Romance	Hungary	Margit Bara, Ivan Darvas	Drama	Standard	B. an
Living	Japan	Takashi Shimura	Drama	Standard	B. a
The Rickshaw Man	Japan	Toshiro Mifune	Drama	Tohoscope	Agf
Wheels of Fate	France	Jean Servais	Drama	Dyaliscope	B.
The Boyhood of Dr. Noguchi	Japan	Eisuke Daigenji	Documentary—Drama	Standard	B
Trap for a Killer	France	Charles Vanel	Crime Thriller	Standard	B.
The Fall	Argentina	Elsa Daniel, Duilio Marzio	Drama	Standard and widescreen	B
Danse Macabre	Hungary	Andor Ajtay, Margit Bara	Drama	Standard	I

continued on page 28

CHILDHOOD ADOLESCENCE VIRGINITY MARRIAGE ADULTERY DIVORCE A WOMAN ALONE

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MARTINE LAMBERT

ADOLESCENCE
Directed by
Jean Delannoy
ANNIE SINIGALIA

VIRGINITY
Directed by
Michel Boisrond
VALERIE LAGRANGE

MARRIAGE
Directed by
RENÉ CLAIR
MARIE JOSÉ NAT

ADULTERY
Directed by
HENRI VERNEUIL
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Curzon—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Fanfare	Holland	Hans Kaart, Bernard Droog	Comedy	Standard	B. and W.
Les Quatre Cents Coups	France	Jean-Pierre Leaud, Claire Maurier	Drama	Wide screen	B. and W.
The 400 Blows	France	Jean-Pierre Leaud, Clair Maurier	Drama	Standard	B. and W.
Black Orpheus	France	Marpessa Dawn, Breno Mello	Drama	Wide screen	[illegible]

Eros

British: 11 American: 4 Others: 2

Johnny Nobody	Britain	Nigel Patrick, Yvonne Mitchell, Aldo Ray, William Bendix, Cyril Cusack	Crime Drama	Warwickscope	B. and W.
His and Hers	Britain	Terry - Thomas, Janette Scott, Wilfrid Hyde White, Nicole Maurey	Comedy	Wide screen	B. and W.
Middle of Nowhere	Britain	John Cassavetes, Elizabeth Sellars David Farrar	Drama	Wide screen	B. and W.
Ticket to Paradise	Britain	Patricia Dainton, Emrys Jones	Romantic Comedy	Wide screen	B. and W.
Lies My Father Told Me	Britain	Betsy Blair, Harry Brogan, Terry Raven	Drama	Wide screen	B. and W.
Rip Van Winkle	Britain	Jamie Uys	Comedy	Wide screen	B. and W.
Oliver Cromwell	Britain	International Cast	Spectacle	Technirama 70	Technicolor
Cain and Abel	Britain	International Cast	Biblical Epic	Technirama 70	Technicolor
The Long Ships	Britain	International Cast	Adventure drama	Technirama 70	Technicolor
Terror of the Haunted House	America	Gerald Mohr, Kathy O'Donnell	Thriller	Wide screen	B. and W.
Panama Sal	America	Elena Verdugo, Edward Kemmer	Musical comedy	Naturama	B. and W.
Outcasts of the City	America	Osa Massen, Robert Hutton	Action drama	Wide screen	B. and W.
Invisible Avenger	America	Richard Derr, Mark Daniels	Crime-thriller	Wide screen	B. and W.
Carolina	Yugoslavia (English Dialogue)	Anne Aubrey, Barry Jones, David McCallum, Darren Nesbitt	Romantic comedy	CinemaScope	Technicolor
Nights of Temptation	Italy (English Dialogue)	Belinda Lee, Jacques Sernas	Drama	Totalscope	Eastman Color
Cat and Mouse	Britain	Lee Patterson, Ann Sears	Crime drama	Standard	B. and W.
The Hellions	Britain	Anne Aubrey, James Booth	Western	Technirama-70	Technicolor

Gala

British: 4 American: 1 Others: 43

Cola Game	Japan	Chisako Hara, Yuko Kashiwagi	Teenage drama	Scope	B. and W.
Forbidden Game	France	Georges Poujouly, Brigitte Fossey	War drama	Standard	B. and W.
Youthful Sinners (Les Tricheurs)	France	Pascale Petit, Jacques Charrier, Laurent Terzieff	Drama	Standard	B. and W.
One Life	France	Maria Schell, Christian Marquand, Pascale Petit	Drama	Wide screen	Eastman Color
Superman	France	—	Science-fiction	Standard	B. and W.
Vive Amore	Italy	Vittorio de Sica, Carmen Seville	Comedy	Standard	Eastman Color
Death of a Friend	Italy	Gianni Grako, Spiros Focas	Drama	Standard	B. and W.
Night Heat	Italy	Mylene Demongeot, Elsa Martinelli, Antonella Lualdi, Franco Interlenghi	Drama	Standard	B. and W.
Red Lips	Italy	Pierre Brice, Georgia Moll	Drama	Wide screen	B. and W.
Zuruck Aus Dem Weltall	Germany	—	Science-fiction	Standard	B. and W.
Suns Burial	Japan	Kayoko Honoo, Isao Sasaki	Drama	Grandscope	Eastman Color
Naked Youth	Japan	Yusuke Kawazu, Miyuki Kuwano	Sex drama	Grandscope	Eastman Color
Fruit is Ripe	France-Italy	Scilla Gabel, Francoise Saint Laurent	Sex drama	Standard	B. and W.
Road to Eternity	Japan	Tatsuya Nakadai	War drama	Scope	B. and W.
No Greater Love	Japan	Tatsuya Nakadai	War drama	Scope	B. and W.
When a Woman Loves	Japan	Ineko Arima, Shin Saburi	Love drama	Scope	Eastman Color
Bread, Love and Dreams	Italy	Gina Lollobrigida, Vittorio de Sica	Comedy drama	Standard	B. and W.

continued on [illegible]

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1 Technicolor are the pioneers of cinema research and patentees of Technirama and Super Technirama-70: their cameras are in constant use all over the world.

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RANK FD

Man in the Moon

This amusing story of a man who is immune from illness and women because he does not worry is the second film from Allied Film Makers and stars Kenneth More, with Shirley Anne Field and Michael Hordern. Michael Relph produced and Basil Dearden was the director

RANK FD

The Bulldog Breed

Norman Wisdom's eighth comedy for The Rank Organisation tells of the misadventures of a little man who joins the Navy to see girls and finds himself being trained for a secret project. This amusing feature was produced by Hugh Stewart and directed by Robert Asher

RANK FD

The Singer Not the Song

A story of the dramatic struggle between a priest and a bandit, this film stars Dirk Bogarde, John Mills and Mylene Demongeot. Shot in CinemaScope and colour, it was produced and directed for The Rank Organisation by Roy Baker, with Jack Hanbury as associate producer

In CinemaScope, it stars Peter Finch, Mary Peach, Donald Pleasence and Stanley Holloway. Based on the novel by Wilfred Fienburgh, it is the story of a power-hungry MP who shuns love and friendship to further his career: a Betty Box–Ralph Thomas production

↑

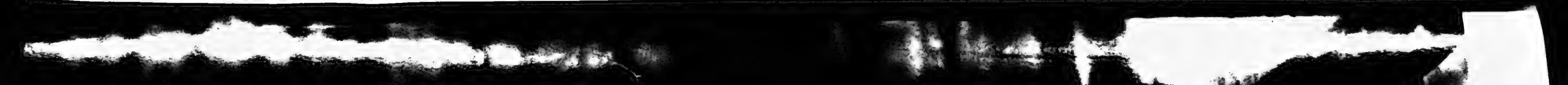
RANK FD

No Love for Johnnie

In this film Paul Czinner has turned the camera techniques he has used so successfully for ballet on to opera. The stars are Elizabeth Schwarzkopf, Sena Jurina, Otto Edelmann, Erich Kunz and Anneliese Rothenberger. The music is by the Vienna Philharmonic Orchestra

↓

Der Rosenkavalier



RANK FD

Carthage in Flames

This story of the clash of two civilisations, Rome and Carthage, in their fight for domination of the ancient world, stars Anne Heywood, Jose Suarez, Pierre Brasseur, Daniel Gelin, Ilaria Occhini [illegible] Stoppa. It is a Lux Gallone production. Carmine Gallone directed

RANK FD

Carthage in Flames

their fight for domination of the ancient world, stars Anne Heywood Jose Suarez, Pierre Brasseur, Daniel Gelin, Ilaria Occhini Stoppa. It is a Lux-Gallone production. Carmine Gallone directed

RANK—UNIVERSAL INTERNATIONAL ↑

Spartacus

Based on Howard Fast's tale of ancient Rome, in Technicolor and Super Technirama-70, this Bryna production stars Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin and Tony Curtis. Edward Lewis produced: Stanley Kubrick directed

A IK-UI

Ii ight Lace

Vrit by Janet Green (who wrote " Sapphire "), is drama of a woman who receives anonymous lepl e calls threatening murder. In Eastman Color, sta Doris Day, Rex Harrison, John Gavin and yrna Loy: a Ross Hunter-Arwin production, directed by David Miller

The Grass is Greener

This is based on the successful stage play of the same name and stars Cary Grant, Deborah Kerr, Robert Mitchum and Jean Simmons. A Grandon production in Technicolor-Technirama, it is the story of a husband's fight to keep his straying wife

RANK-UI

The Great Impostor

This picture provides Tony Curtis with, probably, his greatest acting opportunity to date. It tells of the true-life impostor Ferdinand Demara. The film also stars Edmond O'Brien, Arthur O'Connell, Gary Merrill, Joan Blackman, Raymond Massey, Karl Malden Robert Arthur produced, Robert Mulligan directed

Day o Gun

A powerful Western drama set against the of two
men—a murderer and his pursuer. Sta e Rock
Hudson, Kirk Douglas, Dorothy Malone Joseph
Cotten. A Bryna Production, in colo t was
produced by Eugene Frenke and Edwa Lewis.
Robert Aldrich directed

BRITISH LION

The Pure Hell of St. Trinians

The most terrifying scholastic institution in Britain again creates mayhem on the screen. The girls of St. Trinians — inspired by Ronald Searle's famous drawings—are as lethal as ever. They begin by burning down their school. And from then on—anything goes. With Cecil Parker, George Cole, Eric Barker, Thorley Walters, Joyce Grenfell, Irene Handl and Liz Fraser. Produced by Sidney Gilliat and directed by Frank Launder

Shadows

John Cassavetes' famous pro-
visation that has already been
acclaimed as a landmark the
cinema. Powerful, dramat and
imaginative entertainment. ring
Lelia Goldoni, Hugh Hurd. A ony
Ray and Ben Carruthers. Pr ced
by Maurice McEndree and S our
Cassel. Directed by John Ca tes

BRITISH LION

Black Tights

A lavish, diamond-bright dance spectacular which stars three of the world's most beautiful women: Moira Shearer from Britain, Cyd Charisse from Hollywood, and Zizi Jeanmaire from Paris. Roland Petit and his dance team star with them in this Technicolor and Super Technirama-70 film. It was produced by Joseph Kaufman and directed by Terence Young

Macbeth

A spectacular, Technicolor production, described as well staged and directed to make compelling entertainment. Maurice Evans plays the title role and Dame Judith Anderson is Lady Macbeth. Also starring: Michael Hordern, Ian Bannen, Felix Aylmer, Jeremy Brett and April Olrich. It was produced by Phil C. Samuel and directed by George Schaefer

BRITISH LION

The Night \\ ot the Bird

Comedian Brian Rix pac [illegible] plenty of laughs into this farcic [illegible] comedy. With him in the cast : D [illegible] a Bryan, Leo Franklyn, Liz Fras [illegible], Irene Handl and John Slater. Jointly produced by Brian Rix and Darcy Conyers and directed by Darcy Conyers

The World in my Pocket

A group of crooks plans to ambush an armoured car that delivers a million dollars in pay to an American military base in France. Described as a swift and compelling [illegible]riller, with Rod Steiger, Ian Bannen, Nadja Tiller and Peter Van Eyck. Pr[illegible]duced by Dr. Greuter and dire[illegible]ed by Alvin Rakoff

A Bout de Souffle

One of the toughest and m [illegible] out-spoken dramas for years—[illegible] t an American girl in Paris who [illegible] mes entangled with a French m [illegible] rer. With Jean Seberg and [illegible] -Paul Belmondo. Produced by [illegible] orges de Beauregard and dir [illegible] by Jean-Luc Godar

BRITISH LION

Gorgo

The most fantastic monster ever to wreak havoc on a city, bringing panic and destruction in its wake. The film is described as breath-taking drama. Starring Bill Travers, William Sylvester and Vincent Winter. Produced by Frank and Maurice King and directed by Gene Lourie

BRITISH LION

The Night We Sprang a Leak

Brian Rix—the man who has kept London's Whitehall theatre packed for more than a decade—heads the cast of this comedy. It also stars Ann Firbank, Leo Franklyn, Naunton Wayne and Charles Heslop. Produced by Brian Rix and Darcy Conyers and directed by Darcy Conyers

BRITISH LION

B nd the Great Wall

A spec ular record of a 14,000 mile rip in na by the first film unit to penetr. the "bamboo curtain." The fil nakers spent ten months travelli by plane, train, mule and camel. med in Ferraniacolor and Totalsc . Produced by Leonardo Bonzi a directed by Carlo Lizzani

Aphrodite, Goddess of Love

Belinda Lee stars in her first-ever Continental film—as model for a sculptor's statue of Aphrodite. Filmed in Ferraniacolor and Totalscope and also starring Jacques Sernas and Massimo Girotti

Suspect

The ulting Brothers mark their retur to drama with a thriller abou cientists who are suddenly gagg by the Official Secrets Act. Star Tony Britton, Peter Cus , Ian Bannen and Virginia Mas . Produced by John Boulting directed by Roy Boulting

BRYANSTON–BRITISH LION

Saturday Night and Sunday Morning

The powerful story of a young man who lives for just two days of every week—and then lives dazzlingly. With Albert Finney, hailed as a great new star, Shirley Anne Field and Rachel Roberts. Directed by Karel Reisz. A Woodfall production produced by Harry Saltzman

RYANSTON–
B ITISH LION

he Boy Who Stole a Million

Heart rming story of a small boy who ' rrows " a fortune from the bank— help his father out of troubl Filmed in Spain, with Virgilic exera, Marianne Benet and Mauric Reyna. Produced by Charle Brown and directed by Charles Crichton

Double Bunk

The story of a young couple whose marriage is almost capsized when they begin their life together on a boat. With Ian Carmichael and Janette Scott as the newlyweds. Produced by George H. Brown and directed by C. M. Pennington-Richards

Spare the Rod

Drar ic story of a teacher who is sent one of London's toughest scho , where the classes are ruled wit ron discipline. With Max Byg es in his first completely stra t role, it was directed by Les Norman and produced by Victor Lyndon

BRITANNIA-BRITISH LION

Nearly a Nasty Accident

A fine set of comics hit an RAF mess, produce a banana-skin comedy of Air Force life. Starring Jimmy Edwards, Kenneth Connor and Shirley Eaton. Produced by Bertram Ostrer and directed by Don Chaffey

The Hands of Orlac

The hands of brilliant pianist ven
Orlac are shattered in a plane ash.
In a fantastic feat of surger ew
hands are grafted. Then con he
shattering suspicion that h ew
hands are those of a murder . .
Mel Ferrer stars in this c ng,
psychological drama, with ille
Saint Simon, Dany Carrel. ris-
topher Lee and guest st Sir
Donald Wolfit and Felix er.
Produced by Steven Pal and
Donald Taylor, and dire by
Edmond Greville

ARCHWAY

The Blood Fiends

This chiller in wide-screen format is from Italy. Stars are Alberto Lupe, Susanne Loret, Sergio Fantoni and Franka Parisi Strahl. A scientist experiments on animal tissues. His first victim is a blonde, then he decides to be his own guinea-pig. . . .

Captain Falcon —Adventurer

Lex Barker, better known as Tarzan, stars as Captain Falcon in this colour and Schermo-Scope adventure. Others in the cast include Chelo Alonso, Rossana Rory, Masimo Serrato

TWENTIETH CENTURY-FOX

The Big Gamble

David Wayne, Stephen Boyd and Juliette Greco in a scene from Darryl F. Zanuck's CinemaScope release in Eastman Color. Drama of a young couple's attempt to start a trucking business in Africa

The Mark

Stuart Whitman and Rod Steiger co-star with Maria [illegible] Raymond Stross-Sidney Buchman production. It is a British drama filmed in CinemaScope

The Marriage-Go-Round

This is a delightful comedy of a young girl's obsession to have a married man father the perfect baby by her. Stars are James Mason, Susan Hayward and Julie Newmar. A CinemaScope picture in De Luxe colour

TWENTIETH CENTURY-FOX

Misty

The heart-warming tale of a young boy and his horse, co-starring David Ladd, Arthur O'Connell and Pam Smith. A Cine[illegible] De Luxe colour

TWENTIETH CENTURY-FOX

The Wizard of Baghdad

Man to be envied is Dick Shawn, star of this CinemaScope picture in De Luxe colour. Co-starring are Diane Baker and Barry Coe

Sanctuary

William Faulkner's dramatic story of love, hate and retribution is brought to the screen in Richard Zanuck's picture with Lee Remick, Yves Montand and Bradford Dillman. A CinemaScope release in De Luxe colour

WARNER-PATHE

The Miracle

Romantic drama set in the time of the Napoleonic wars, this Warner Bros. production stars Carroll Baker, Roger Moore, Vittorio Gassman and Walter Slezak. Based on the famous stage production, it is in Technicolor and Technirama, was produced by Henry Blanke and directed by Irving Rapper

WARNER-PATHE

Hand in Hand

John Gregson and child actor Philip Needs in a scene from this story of children's reaction to adult intolerance. Produced by Helen Winston and directed by Philip Leacock, for Associated British, it also stars Sybil Thorndike, Finlay Currie, and young actress Loretta Parry

The Sundowners

Fred Zinnemann's production stars Deborah Kerr, Robert Mitchum, Peter Ustinov and Glynis Johns in an intimate story of a hell-raising drover and his fiery wife in the Australian out-back. Directed by Zinnemann and produced by Gerry Blattner, it is in Technicolor

Sunrise at Campobello

Described as one of the most absorbing screen biographies ever filmed, this Dore Schary production has Ralph Bellamy as Franklyn D. Roosevelt, one of the greatest figures of our age, and Greer Garson as Eleanor Roosevelt. Photographed in Technicolor

WARNER-F THE

The Story of Da

Shot on location in Israe his Biblic
drama stars Jeff Chandle with Ba
Sydney, David Knight, Barba Shelley an
Peter Arne : a William Goet roduction
in Eastman Colc

Hell to Eternit

Troy Donahue stars in this Warner Bro
drama, with Claudette Colbert, Ka
Malden and Dean Jagger. In Technicolo
it was produced and directed by Delm
Daves

Parrish

Allied Artists made this true st ry of
U.S. Marine who took over 2,000 risoner
single-handed in Japan. Stars ar Jeffre
Hunter, David Janssen, Vic amone
Patricia Owens and Miiko ka

White W rrior

Warner Bros. adventure set Russi
stars Steve Reeves, Georgia an
Renato Baldini. In Technic
combines action and spectac wit
romance

THE

his Biblic
with Ba
Shelley a
production

to Eternity

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WARNER-PATHE

Fanny

The box-office attractions of Leslie Caron, Maurice Chevalier, Horst Buchholz and Charles Boyer are combined in a story of young love set in the colourful Marseilles waterfront. Joshua Logan's production, from Warner Bros., is in Technicolor

The Sins Rachel C

Peter Finch c s with Angie Dickinson is drama of conflict in th tricacies of human relatio s. Co-starring also Rog Moore, this Warner Bros. cture is in Technicolor, and as produced and directed b Howard Hawks

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Howard

WARNER-PATHE

The Big Bankroll

A fas oving story of behind-the-s es crime, this Allied Artis picture has David Janss starring as Arnold Rothe tein, the criminal boss who nanced the big-time vice an underworld activities of America in the 1920s

The Long and the Short and the Tall

Michael Balcon's screen production, based on the stage success by Willis Hall, shows the behaviour of men living under constant strain. Directed by Leslie Norman, the film stars Richard Todd, Laurence Harvey and Richard Harris

WARNER-PATHE

A Fever in the Blood

An expose of the corrupting effect of power, this Warner Bros. drama stars Efrem Zimbalist, jnr., Angie Dickinson, Don Ameche, Andra Martin, Ray Danton and Herbert Marshall. Produced by Roy Huggins and directed by Vincent Sherman, the film is adapted from the best-selling novel

Gold of the Seven Saints

Fast-moving action against mountain background is a fea of this outdoor drama. Starr Clint Walker, Roger Moo Chill Wills and Leticia Ror in Warnerscope, it was p duced by Leonard Freema directed by Gordon Doug

WARNER-PATHE

The Rebel

A ociated British presents Tony H ncock in the story of a r tine-bound clerk who bursts in o Bohemian living in Paris. S rring with him are George S ders, Paul Massie, Margit S d, Gregoire Aslan and Nanette Newman

Don't Bother to Knock

Richard Todd finds himself amongst the girls in this Eastman Color comedy from Associated British. Starring with him are Nicole Maurey, Elke Sommer, June Thorburn, Rik Battaglia and Judith Anderson. Produced by Frank Godwin and directed by Cyril Frankel, the film is in CinemaScope

ANGLO AMALGAMATED

No Kidding

Latest Peter Rogers production for Anglo is another comedy. Stars are Leslie Phillips, Geraldine McEwan, Julia Lockwood, Noel Purcell with Irene Handl, Joan Hickson and June Jago. Produced by Peter Rogers and directed by Gerald Thomas. ABC release commences December 26. Right: Geraldine McEwan and Leslie Phillips. Below: Julia Lockwood in a scene from the film with Michael Sarne

ANGLO AMALGAMATED

The Criminal

Claimed to be the toughest picture ever made in Great Britain, this drama stars Stanley Baker, Margit Saad, Sam Wanamaker and Gregoire Aslan: produced by Jack Greenwood, directed by Joseph Losey from the screenplay by Alun Owen. ABC general release starts January 16. Right: Stanley Baker is manhandled by warders. Below: Margit Saad and Stanley Baker

ANGLO AMALGAMATED

Konga

In Eastman Color and SpectaMation, this is a big-scale, spectacular thriller, starring Michael Gough, Margo Johns, Jess Conrad and Claire Gordon. Executive producer was Herman Cohen and John Lemont directed from the screenplay by Aben Kandel and Herman Cohen. Above: The giant gorilla " Konga " clutches the body of his master (Michael Gough). Right: Michael Gough and Claire Gordon

ANGLO AMALGAMATED

Payroll

This Julian Wintle and Leslie Parkyn production stars Michael Craig, Francoise Prevost, Billie Whitelaw and William Lucas. A dramatic crime drama, it was produced by Norman Priggen and directed by Sidney Hayers. Above: Michael Craig in a tense scene from the picture. Right: In robbing an almost impregnable armoured van, the gang commits murder

ANGLO AMALGAMATED

The Fall of the House of Usher

Based on Edgar Allan Poe's tale of evil and torment, this feature is in CinemaScope and Eastman Color. Vincent Price stars in this, one of the most important American pictures ever handled by Anglo. Above: Vincent Price, Mark Damon and Myrna Fahey in a scene from the film. Right: The crazed Madeline (Myrna Fahey) attacks her brother

BUTCHER'S

The Breaking Point

Lisa Gastoni and Peter Reynolds in a scene from this British-made drama, which is in black-and-white and wide-screen. In addition, this feature stars Dermot Walsh and Joanne Dunham. It was produced by Peter Lambert and directed by Lance Comfort

BUTCHER'S

The Trouble with Eve

Garry Marsh, Sally Smith and Robert Urquhart in this farcical comedy of a middle-aged woman who opens a teashop and, after innocently creating scandal, lands a rich husband. Hy Hazell also stars, and the film was produced by Tom Blakeley and directed by Francis Searle

UNITED ARTISTS

The Misfits

Clark Gable and M Monroe star with Montgom Clift, El Wallch and Thelma er in the Seven Arts picture. comedy-drama was written by A hur Miller and directed by Joh Huston

The Alamo

John Wayne's £4,000,000 Todd-AO epic tells the story of the 13-day siege of the mission-fortress in Texas when 185 frontiersmen fought 7,000 Mexican troops. The picture stars John Wayne, Richard Widmark, Laurence Harvey, Frankie Avalon and Richard Boone. A Batjac production, it was produced and directed by John Wayne

ISTS

Monroe
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Alamo

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UNITED ARTISTS

Exodus

Paul Newman and Michael Wager, playing two Israeli freedom fighters, attack the British prison in Acre, recalling an event which actually took place in 1947. Otto Preminger produced and directed in Panavision and Technicolor

est Side Story

e stage hit has been adapted for screen at a cost of some 5,000,000 llars by Mirisch Pictures, Inc., d Seven Arts Productions. A usical-drama, it has a cast headed Natalie Wood, Richard Beymer, ss Tamblyn, Rita Moreno and eorge Chakiris. It is filmed in per-wide screen Panavision 70 and stman Color. Robert Wise and rome Robbins co-directed and Robert Wise produced

UNITED ARTISTS

The Magnificent Seven

Tale of seven professional gunmen hired by the citizens of a small Mexican village as protection against a marauding band of outlaws. Presented by the Mirisch Company in Panavision and colour by De Luxe, the film stars Yul Brynner, Eli Wallch, Steve McQueen and Horst Buchholz. Produced and directed by John Sturges, executive producer, Walter Mirisch

A Cold Wind in August

Lola Albright and Scott Marlowe star in this Alexander Singer-Philip Hazelton production. It is the controversial story of an ageing strip-teaser who falls in love with a 17-year-old youth

Studs Lonigan

This picture, based on the trilogy by James T. Farrell, is a story of hard-drinking and hard-living young men. Newcomer Christopher Knight stars with Venetia Stevenson. Directed by Philip Yordan and produced by Irving Lerner

Warlord of Crete

Based on the mythological story of the Greek hero Theseus, slayer of the monster Minotaur, which demanded human sacrifice from the citizens of pre-Christian Crete, the film was produced by Agliani-Mo ni-Illiria Productions under the direction of Mario Bonnard. Shot in Totalscope and Eastman Color, it stars Bob Mathias and Rosanna Schiaffino

UNITED A TISTS

Elmer Gantry

Sinclair Lewis' contr ial novel
has been adapted for t creen by
Richard Brooks who a directed.
Filmed in Eastman Co and pro-
duced by Bernard Smith e picture
stars Burt Lancaster, Jea Simmons,
Dean Jagger, Arthur Ke edy, Shir-
ley Jones and Patti age

Tunes of Glory

Colin Lesslie's production stars Alec Guinness and John Mills in the top roles and also stars Dennis Price, Kay Walsh and John Fraser. Filmed in Technicolor and directed by Ronald Neame

UNITED ARTISTS

Never on Sunday

Melina Mercouri and Jules Dassin have the leading roles in this comedy which was produced and directed by Jules Dassin. Miss Mercouri portrays a girl of easy virtue who makes an effort to reform, but ends up by turning the tables on her tutor

The Naked Edge

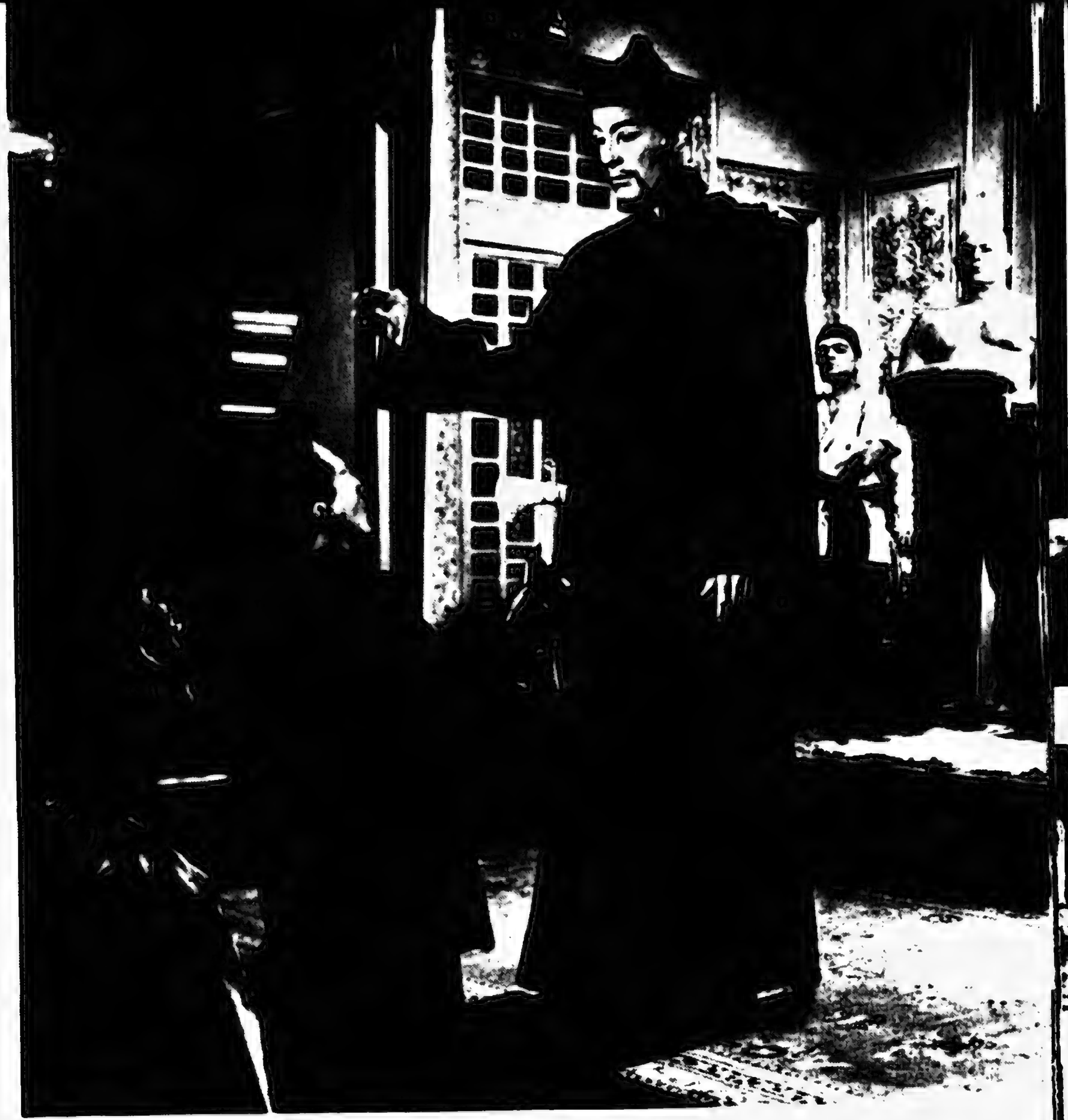
Gary Cooper and Deborah Kerr star in this psychological thriller. The picture co-stars Eric Portman and Hermione Gingold and the featured players are headed by Michael Wilding, Diane Cilento, Ronald Howard, Wilfred Lawson and Peter Cushing. Directed by Michael Anderson, Executive producers George Glass and Walter Seltzer

RKD 540 GB
JUST MARRIED

H MMER

Ti Full Treatment

Desc ed as offbeat, fast-paced, and susp e-loaded, this is a Val Guest production association with Hammer, starring Claud Dauphin, Diane Cilento, Ronald Lewis Francoise Rosay, and Bernard Brade Made for Columbia world release, it was produced and directed by Val Guest on loc tion in the South of France and at ABPC, Elstree, in black-and-white Megascope. Top: Ronald Lewis, Claude Dauphin, Diane Cilento. Bottom: The road crash that precipitates an extraordinary story



The Terror of the Tongs

There should be plenty of opportunity for showmanship with this full-blooded melodram about a 1910 campaign in Hong Kong to li idate a Tong organisation. Starring Chri opher Lee, Yvonne Monlaur, and Gec ey Toone, it was produced in Technicolo by Kenneth Hyman and directed by Ant ny Bushell from a Jimmy Sangster scri Anthony Nelson Keys was associate pro cer and Michael Carreras executive pro cer. Top: Christoper Lee as the Tong lead r. Bottom:] Geoffrey Toone and Yvonne Monlaur

AMMER

ord of Sherwood Forest

A obin Hood spectacle that contains e strian action, battles and arch- vi ny—all in 'scope and Technicolor. R ard Greene stars as Robin Hood and P r Cushing as the Sheriff. Supporting ar Niall MacGinnis, Nigel Green, Sarah Br ch and Dennis Lotis. Produced by Sidne Cole and Richard Greene, directed by Terence Fisher. Michael Carreras was executive producer. Top: Richard Greene, Patrick Crean in a fight to the death while Sarah Branch (Maid Marian) watches. Bottom: The sack of Bawtry village by the Sheriff's men

Visa to Canton

Int rnational events have made " Visa to C ton " a topical production. Produced ar directed in Technicolor by Michael C rreras from a script by Gordon V llesley, the film stars Richard Basehart, A ene Seyler, and Lisa Gastoni in a Far E t adventure drama about an allied ane brought down over Red Chinese t ritory. Anthony Nelson Keys was a ociate producer. Top: Richard Basehart g pples with a killer. Bottom: An exciting action shot

HAMMER

Taste of Fear

Now in production at Elstree, this is described as "a new kind of thriller." Written and produced by Jimmy Sangster, with Seth Holt directing, it stars Susan Strasberg, Ronald Lewis, Ann Todd, and Christopher Lee, and it has been filmed on location in the South of France and at Associated British Studios. Michael Carreras is executive producer. Top: Susan Strasberg heads for dramatic shocks. Bottom: Susan Strasberg and Ronald Lewis in a romantic interlude

HAMMER

Weekend with Lulu

The cast of this comedy includes: Bob Monkhouse, Leslie Phillips, Irene Handl, Alfred Marks, Shirley Eaton, Stanley Unwin, Eugene Deckers, Graham Stark, Sidney James, Kenneth Connor, Sydney Tafler, Tutte Lemkow, Judith Furse. Top: Bob Monkhouse, Irene Handl, Shirley Eaton, and Leslie Phillips. Bottom: Leslie Phillips in deep waters

HAMMER

The Curse of the Werewolf

Made by Hammer in Technicolor for world release by Universal International. Starring Clifford Evans, Yvonne Romain, and Oliver Reed, it tells the tale of a male child born under a curse and who grows up into a creature half man and half wolf. Top: A shape leaps from a roof. . . . Bottom: An orgy at a cantino. The players, Martin Matthews and Joy Webster

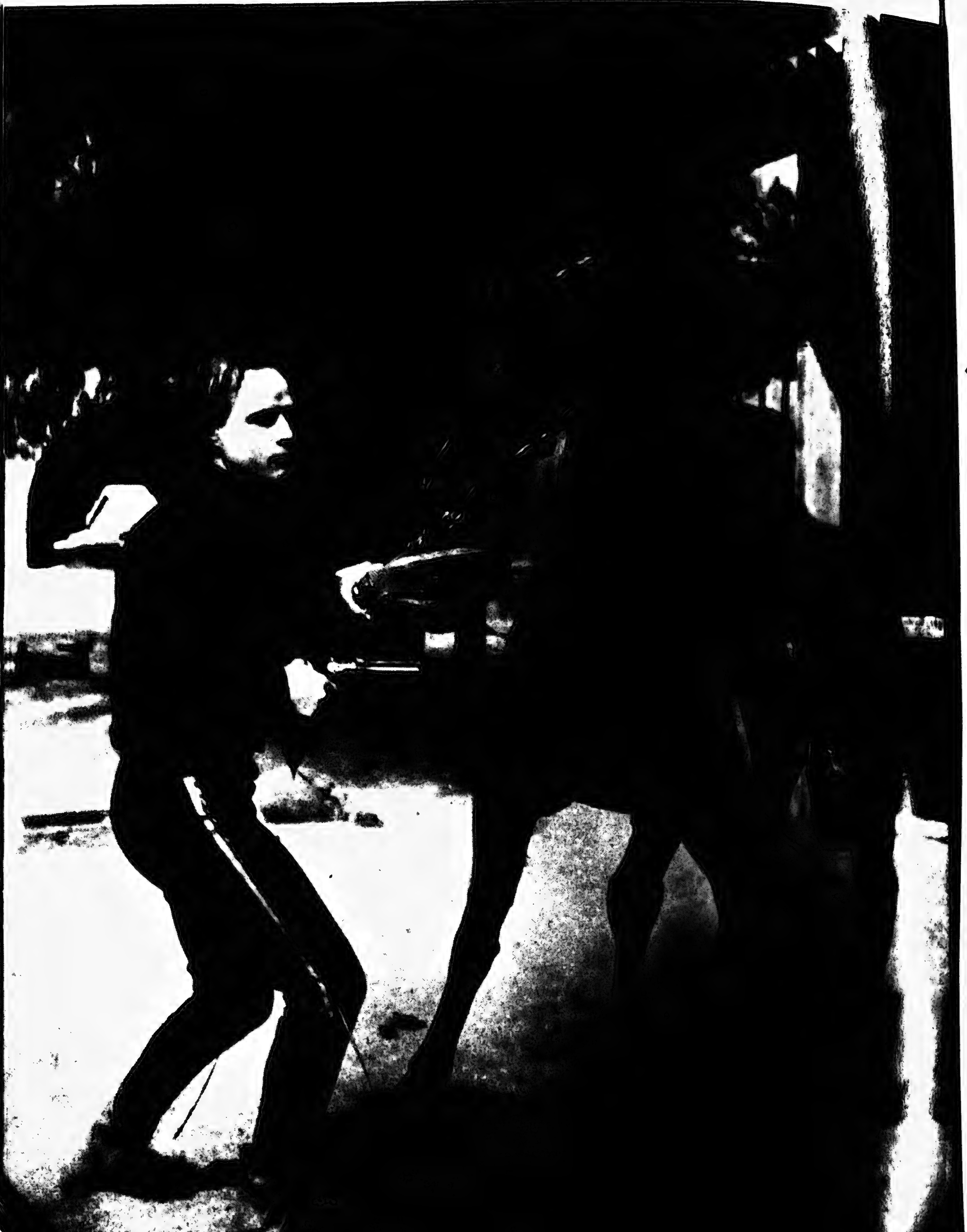
PARAMOUNT

The World of Suzie Wong

illiam Holden and Nancy Kwan e co-starred in Ray Stark's film rsion of the novel and play in echnicolor. It also stars Sylvia ms and Michael Wilding. Directed Richard Quine and produced by Hugh Perceval

G.I. Blues

vis Presley, in his first film since mpleting his army service, is amed with Juliet Prowse in Hal Vallis's film in Technicolor. Presley ngs t[illegible] songs and his co-star ances two numbers in this story of G.I. in Germany. Norman Taurog directed



PARAMOUNT

All in a Night's Work

D[illegible] Martin and Shirley MacLaine are te[illegible]ed in Hal Wallis's story of what ha[illegible]ens when the founder of a publishing en[illegible]re is found dead with a smile on his fac[illegible] In Technicolor and wide screen

O[illegible]-Eyed Jacks

Mar[illegible]on Brando, starring in a western for the first time, also directed this Pennebaker production. The cast includes Karl Malden, Katy Jurado and Pina Pellicer; in VistaVision and Technicolor

The Counterfeit Traitor

William Holden and Hugh Griffith in a scene from the Perlberg-Seaton production in Technicolor which tells the real-life story of Eric Erickson, spy for the Allies in Word War II. Lilli Palmer and Eva Dahlbeck are also starred

A Breath of Scandal

M[illegible]ice Chevalier, Sophia Loren and Is[illegible]el Jeans in a scene from this romantic c[illegible]edy based on the celebrated play, "[illegible]lympia," by Ferenc Molnar; a Ponti-C[illegible]osi production directed by Michael Curtiz in Technicolor

WALT DISNEY

Greyfriars Bobby

Donald Crisp and Laurence [illegible]smith in a scene from Walt Disney's picture based on the real-life story of the famous Scottish dog. This is a new British picture in Technicolor, and the cast also includes Kay Walsh

Swiss Family Robinson

The most costly British production ever made, this picture stars John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Tommy Kirk, Cecil Parker, Sessue Hayakawa and Kevin Corcoran. Based on the classic story, it was filmed in Technicolor on the island of Tobago

Jungle Cat

Walt Disney's Technicolor picture has broken all records on its London premiere season. It tells the true life adventure story of two jaguars and is set in the vast rain forests of the Amazon jungle. "Jungle Cat" received an award at the Edinburgh Festival this year

Pollyanna

Hayley Mills becomes an international star in this Technicolor picture. Other stars in the cast include Jane Wyman, Richard Egan, Karl Malden, Nancy Olson, Adolphe Menjou, Agnes Moorhead and Kevin Corcoran. The film broke all records at London's Studio One and will be released at the beginning of the year

WALT DISNEY

The One Hundred and One Dalmatians

Walt Disney's latest full-length cartoon subject is a screen adaptation of the best-selling book by Dodie Smith. The technique of this subject is said to be revolutionary and certain to create intense interest when the film is presented here

EROS

Johnny Nobody

The story of a killer w[illegible] professes [illegible] remember nothing before [illegible] moment [illegible] murder, this thriller stars Nigel Patric[illegible] Yvonne Mitchell, Aldo [illegible]ay, Willia[illegible] Bendix and Cyril Cusack. [illegible] is a Vicer[illegible] Films production filmed in Warwickscop[illegible] Produced by John R. Sloan and direct[illegible] by Nigel Patrick

His and H

Terry-Thomas stars in this comedy wi[illegible] Janette Scott, Wilfrid Hyde White, an[illegible] Nicole Maurey. Guest stars a[illegible] Kenne[illegible] Connor, Joan Sims, Colin G[illegible]don an[illegible] Kenneth Williams. It is a S[illegible]re Film[illegible] production directed by Brian Desmon[illegible] Hurst, executive producer Hal [illegible] Chest[illegible]

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EROS

Carolin

This lavish production is filmed in Technicolor and CinemaScope. Its stars are Anne Aubrey, Barry Jones, David McCallum and Darren Nesbitt

Middle of Nowhere

John Cassavetes, Elizabeth Sellars and David Farrar star in this drama of a rich American gambler who returns to Britain after a five-year jail sentence to find the woman he jilted. In situations that are charged with emotional conflict, the lives of a schoolboy and the adults of his world merge into a dramatic climax. An Emmet Dalton producted direction by Don Chaffey

Nights of Temptation

Swashbuckling drama of intrigue and suspense starring Belinda Lee, Jacques Sernas and Michele Mercier. It tells the story of Lucretia Borgia—reputed to have been the wickedest woman in the world—and is filmed in Eastman Color and Totalscope

GALA

Punishment Battalion 99

The story of the fantastic Nazi suicide squad—men groomed in bestiality, and to treat life as expendable for the Fuhrer. Those that show any trace of cowardice are hanged in front of their comrades. It's a war film that turns the mirror on the Nazis and shows what the Third Reich could achieve in complete subjugation of human feelings. Produced by Harald Philipp, starring Sonja Ziemann and Werner Peters

The Fruit is Ripe

Rene Thevenet's production starring Scilla Gabel. During the fruit-picking season in Rhone and Alpilles the outside world disappears and problems become focused on the small working community, which living and working closely together lets passions, love and hates reach climaxes that in normal society would become bestial. It is a film in the "Nouvelle Vague" tradition

GALA

uring One Night

The first feature production of Galaworldfilm Productions, this is a story of the loneliness of the American forces in Britain during the war. In particular the story of one airman searching for a fulfilment of his manhood in a world where fidelity is only a word in the dictionary. Starring Don Borisenko, Susan Hampshire and Sean Sullivan

Youthful Sinners

This picture was awarded the Grand Prix du Cinema Francais, and Pascale Petit and Jacques Charrier were given the best actress and actor award of the year. It's a story of the beatniks of Paris, directed by Marcel Carne and also starring Laurent Terzieff and Andrea Parisy

Torment

In this film Michele Morgan plays a beautiful and wealthy young woman —the death of her first child leads her to the point of becoming an alcoholic. A crime further complicates matters psychologically. Frederic Dard wrote the scenario of this suspense tragedy, and Robert Hossein has both directed it and played the leading male role opposite Michele Morgan

GALA

During One Night

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UNIFILMS

The Love Trap

Juliette Mayniel and Jean Kosta star in this story of a young married couple obsessed with the desire for an all-consuming love. Also featured is Francis Blanche, who will be remembered for his role of the Gestapo chief in " Babette Goes to War "

La Cucaracha—The Bandit

A Mexican extravaganza in Eastman Color and directed by Ismael Rodriguez. It tells the story of the women who followed the soldiers in Pancho Villa's revolution. Emilio Fernandez portrays Colonel Zeta, and Maria Felix, Pedro Armendariz and Dolores del Rio are also in the cast

Passionate Affair

Henri Troyat's virile story, directed Henri Decoin, is set in a Swiss location. reveals the impact the harshness of life has o the innocent Elisabeth, played by Lucile Saint-Simon. France's Christian Marquand is her teacher

CROSS-CHANNEL

Caged Women

This Italian picture stars Anna Magnani and Giulieta Masina. A drama produced in CinemaScope

Private Property

This drama is from America. Stars are Kate Manx and Corey Allen. Produced in wide screen format

From Woman to Woman

Claude Titre has the title role in this French picture. A drama in wide screen, it also stars Naye Fabio

S. F. FILM DISTRIBUTORS

Madeleine Telephone 136211

Eva Bartok has the leading role in this disclosure of Germany's black market in love. The picture, which also stars Sabina Sesselmann, is in wide screen format

Easy Come, Easy Go

Following his success in "Green Mare's Nest," Francis Blanche stars in this picture with Darry Cowl. A comedy in wide screen format

Some Like it Cool

This is a British naturist picture shot in Eastman Color and wide screen. Stars are Brian Jackson and Julie Wilson

CURZON

Black Orpheus

Directed by Marcel Camus in Eastman Color, this picture has just completed a record seven months' run at London's Curzon, Mayfair. Awarded the premier Grand Prix at Cannes, and an Academy Award in America as the best foreign film of the year, it stars Marpessa Dawn and Breno Mello

The 400 Blows

Adapted for the screen by Marcel Moussy and Francois Truffaut, this picture was awarded a Grand Prix at Cannes for the best direction—Francois Truffaut directed. Stars are Jean-Pierre Leaud, Claire Maurier

GREETINGS FROM US ALL Halas & Batchelor LONDON

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Gala—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Black [illegible]ts	Japan	Minoru Ohki, Kyoko Izumi	Love drama	Standard	Eastman Color
Lights of Variety	Italy	Giulietta Masina	Tragi-comedy	Standard	B. and W.
The Mad Twenties	Britain	Documentary Review of the Twenties		Standard	B. and W.
Love Now—Pay Later	France	Belinda Lee	Drama	Standard	B. and W.
After School	Germany	Christian Wolff, Heidi Bruhl	Drama	Standard	B. and W.
Bullfight	France	Leading Matadors	Documentary	Standard	B. and W.
Stormy Man	Japan	Yujiro Ishihara, Kyoji Aoyama	Teenage drama	Scope	Eastman Color
Josette from New Orleans	America	Lilli St. Cyr	Thriller	Standard	B. and W.
The Ro[illegible]	Italy	Gabriella Pallotta, Giorgia Listuzzi	Drama	Standard	B. and W.
During One Night	Britain	Don Borisenko, Susan Hampshire	Sex drama	Standard	B. and W.
Teenage Wolfpack	Germany	Horst Buchholz	Drama	Standard	B. and W.
Le Testament D'Orphee	France	Jean Cocteau, Edouard Dermit	Drama	Standard	B. and W. with colour sections
Hiroshima Mon Amour	France-Japan	Eiji Okada, Emmanuele Riva	Drama	Standard	B. and W.
Roses for the Prosecutor	Germany	Martin Held, Walter Giller, Ingrid Van Bergen	Drama	Standard	B. and W.
Caverns of Vice	Germany	Marina Petrowa, Pero Alexander	Sex drama	Standard	B. and W.
I Spit on Your Grave	France	Antonella Lualdi, Christian Marquand	Drama	Standard	B. and W.
Bal De Nuit	France	Pascale Audret	Thriller	Standard	B. and W.
Camp of Violence	France	Richard Morse	Drama	Standard	B. and W.
Shoot the Pianist	France	Charles Aznavour, Nicole Berger,	Comedy drama	Dyaliscope	B. and W.
Travelling Light	Britain	Yannick	Nudist	Standard	Colour
Republic of Sin	France	Gerard Philipe, Jean Servais, Maria Felix	Drama	Standard	B. and W.
Behold Thy Son	Japan	Chikage Awashima, Yunosuke Ito	Drama	Standard	Eastman Color
Bath Harem	Japan	Junzabura Ban, Mitsuko Mito	Drama	Standard	B. and W.
The Hole (Le Trou)	France	Michel Constantin	Drama	Standard	B. and W.
Sins of Youth	France	Madeleine Robinson, Agnes Laurent, Gil Vidal	Drama	Standard	B. and W.
Torment (Les Scelerats)	France	Michele Morgan, Robert Hossein	Drama	Standard	B. and W.
A Cool Sound from Hell	Britain	Carolyn Dannibale, Anthony Ray	Drama	Wide screen	B. and W.
FILMS DE FRANCE—GALA					
Last Five Minutes	Italy	Vittorio de Sica	Comedy	Standard	B. and W.
Eternal Ecstasy	France	Jacques Charrier, Macha Meril	Sex drama	Standard	B. and W.
Game of Love	France	Francoise Brion, Alexandra Steward	Drama	Wide screen	B. and W.
Air Space Soviet	France	Pierre Trabaud, Jean Claude Michel	War drama	Standard	B. and W.

Grand National

British: 5 American: 7 Others: 1

The House in Marsh Road	Britain	Tony Wright, Patricia Dainton, Sandra Dorne	Drama	Standard	B. and W.
The Twisted Tape	Britain	Laurence Payne, Patricia Dainton, Jane Griffiths	Drama	Standard	B. and W.
The [illegible]rgon Terror	America	David Long, Dawn Anderson	Horror	Standard	B. and W.
Man Beast	America	Rock Madison, Virginia Maynor	Horror	Standard	B. and W.
Murder on Thursday Morning	Britain	—	Crime thriller	Standard	B. and W.
Pillar of Fire	Israel	—	Drama	Standard	B. and W.
Snake Woman	America	Richard Enghart, Dorothy Coles	Horror	Standard	B. and W.
The Monster from 50 Fathoms	America	Clive Zatoff, Elisabeth Reiss	Horror		
Massacre at Night	Britain	—	Drama	Standard	B. and W.
Horrors of the Congo	Britain	—	Drama	Standard	Colour

continued overleaf

Grand National—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	[illegible]
Ma Barker's Killer Brood	America	Lurene Tuttle, Tristam Coffin	Drama	Standard...	
Swamp Massacre	America	Peter Coe, Peggy Maley	Drama	Standard...	[illegible]
The Monster of Piedras Blancas	America	Jeanne Carmen, Les Tremayne	Horror	Standard...	[illegible]

MGM

British: 5 American: 20 Others: 3

Angel Wore Red, The	America	Ava Gardner, Dirk Bogarde, Joseph Cotten	Drama	Metroscope	B. and W.
Atlantis, The Lost Continent	America	Anthony Hall, Joyce Taylor, John Dall	Spectacle	Metroscope	Metrocolor
Ben-Hur	America	Charlton Heston, Jack Hawkins, Haya Harareet, Stephen Boyd, Hugh Griffith	Epic drama	MGM Camera 65	Technicolor
Butterfield 8	America	Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill	Romantic drama	CinemaScope	Metrocolor
Cimarron	America	Glenn Ford, Maria Schell, Anne Baxter	Epic western	CinemaScope	Metrocolor
Colossus of Rhodes, The	America	Rory Calhoun, Lea Massari	Drama	CinemaScope	Colour
Escort for Hire	Britain	June Thorburn, Noel Trevarthan, Pete Murray	Drama	Metroscope	Colour
Fate Takes a Hand	Britain	Ronald Howard, Christina Gregg	Drama	Metroscope	B. and W.
Four Horsemen of the Apocalypse, The	America	Glenn Ford, Ingrid Thulin, Charles Boyer	Drama	Panavision	Eastman Colour
Gigi	America	Leslie Caron, Maurice Chevalier, Louis Jourdan	Musical	CinemaScope	Metrocolor
Go Naked in the World	America	Gina Lollobrigida, Anthony Franciosa, Ernest Borgnine	Drama	CinemaScope	Metrocolor
Green Helmet, The	Britain	Bill Travers, Nancy Walters, Ed Begley, Sidney James	Drama	Metroscope	B. and W.
King of Kings	America	Jeffrey Hunter, Robert Ryan, Siobhan McKenna, Viveca Lindfors	Epic drama	70 mm. Super Technirama	Technicolor

continued on page 135

WISHING YOU
A HAPPY CHRISTMAS
AND PROSPEROUS
NEW YEAR

PAUL BARRALET
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Seasonal
Greetings

from

Stanley Black

ASSOCIATED BRITISH FILM STUDIOS
ELSTREE

Village of the Damned
The World of Suzie Wong
Secret Partner
Invasion Quartet
The Green Helmet
Five Golden Hours
Danger Man (TV)
The Millionairess
Macbeth
Topaze
Cleopatra
Gorgo

—and a

HAPPY NEW YEAR

from

M·G·M BRITISH STUDIOS

Matthew Raymond, F.C.A.
Managing Director

Boreham Wood
Herts.

THE BRITISH PRODUCTION SCENE

Promise of a busy year

by BILL EDW RDS

NEW Year production plans, like New Year resolutions, have a sad habit of quietly falling through. Projects announced with a roll of drums tail gently into obscurity with barely a mild pop.

There is a variety of explanations. Quite popular is: "I couldn't get Dirk (or Kenny, or Trevor, or Peter)."

Alternatively: "The distributors wanted me to switch the action to Outer Space, old boy."

It is therefore with these gloomy qualifications that I predict the New Year will be the busiest ever in British studios, busier even than 1960 when a post-war record of more than 90 features was set up.

Despite these figures the supply fell short of demand. The outlet for our pictures is growing rapidly throughout the world and there is still a desperate shortage of product.

The independent production system is now in almost exclusive control of British studios, and 99 per cent. of our product this past year was the result of a script, cast and director packaged by the independent producer.

Programme fulfilled

Bryanston completed its promised first year's output of six pictures (three of them getting top American distribution deals) and two have already been completed in the second year's programme—"Double Bunk" and "Spare the Rod"; a vivid proof this of the virility and faith of Britain's top independent producers.

Allied Film Makers, headed by Michael Relph, Basil Dearden, Jack Hawkins, Guy Green, Richard Attenborough and Bryan Forbes, with the blessing of John Davis, produced two pictures and a further five properties are being prepared for the New Year.

At least two actors joined the independent bandwagon—Max Bygraves with "Spare the Rod," and Richard Todd with "Don't Bother to Knock."

Surprise feature of the year was the drop in television series production. Many pilots were produced but no more than five series materialised—compared with 15 the previous year.

Television series, with their heavy dependence on American participation, are still among the most difficult productions to set up and there is the added problem at the moment of determining the precise format such entertainment should follow.

What can we expect in the New Year? From a look at the scheduled productions it is clear that the comedy cycle is by no means exhausted, and funny pictures will account for a large part of 1961 studio space. And whereas the horror films are taking a comparative breather the straight dramas are making a comeback on the books of many producers.

These are some of their plans:

BRITISH LION: Starting early in the New Year is "The Offbeat," a drama with a bank-robbery background, starring William Sylvester and Mai Zetterling. E. M. Smedley-Aston will produce; Cliff Owen directs.

The Boulting Brothers are preparing two dramas and a comedy for 1961 production. "The Gypsum Flower" tells of a group of resistance workers trapped in a Pyrenean cave with some German soldiers; "The Rent Siege" is the dramatic story of conflict between tenants threatened with eviction and their landlord.

Their newest comedy will take a look at the Church. Its title: "Heavens Above."

Frank Launder and Sidney Gilliat have two comedies to make—"Pull up the Ladder" and "That Uncertain Feeling," based on Kingsley Amies' book.

British Lion will also distribute two subjects to be made in association with Steven Pallos's Britannia company—"The Daffodil Mystery" and "The Day the Earth Caught Fire."

RANK: Roy Baker will produce and direct three subjects for Pinewood next year and each is now being scripted by the author of the original story—"Flame in the Streets," formerly "Hot Summer Night," by Ted Willis; "Progress of a Crime," by Julian Symons and "Take a Girl Like You," by Kingsley Amies.

All three will be in CinemaScope.

20th FOX: One of the most active major companies—British or American—working in this country. Already seven important features have been prepared for early New Year production and the list will grow as Fox takes more independents under its wing.

Among the subjects prepared are:

"A Matter of Who," to be produced by Walter Shenson ("The Mouse that Roared") and directed by Milton Holmes. Noel Coward, Juliet Prowse and Ken Scott will appear in this story of the dramatic search for a man who starts a small-pox scare when he lands in London.

Back on floor

"The Innocents": producer-director Jack Clayton returns to the floor for the first time since "Room at the Top" with this screen version of Henry James's "Turn of the Screw." Deborah Kerr will play the governess who attempts to protect her two young charges from the evil influence of a now dead footman and the woman who was his mistress.

"The Visit": the Friedrich Duerrenmatt play, recently performed by Lunt and Fontanne in London, has been scripted for the screen by producer-director Nunnally Johnson. Story is of a woman's strange vengeance in an American town.

"Watcher in the Shadows": the story of a British scientist, once a wartime intelligence, agent who learns someone is trying to murder him. Henry Weinstein will produce and the screenplay is by Jo Eisinger, who wrote the Fox version of "Oscar Wilde."

"The Greatest Raid of All": a stor n th mould of "Sink the Bismarck!" and ba ed on C. E. Lucas Phillips' best-seller about the mou "little ships raid" on the St. Nazaire -Boa base in 1942.

"The Inspector": producer-director Mark Robson, last here for "Inn of the Sixth Happiness," will make this screen version f the Jan de Hartog novel, which calls for locations in Holland and the Mediterranean.

"The Wingate Story": Sidney Buchman will produce this story of the Chindit leader.

Carrying well into the New Year, of course, will be the mighty Wanger production of "Cleopatra," delayed by the illness of Elizabeth Taylor. This Todd-AO spectacle has studio work at Pinewood, MGM and Shepperton to be followed by locations in Egypt. Peter Finch, Stephen Boyd and Harry Andrews co-star with Miss Taylor.

Hefty line-up

MGM: A hefty programme of cinema and television work is lined up. In addition to its American-mounted British productions, Metro has a schedule of smaller domestic properties to ensure all stages working at capacity.

Two major subjects are detailed—"I Thank a Fool," based on Audrey Erskine Lindop's novel, and starring Stewart Granger and Susan Hayward; "Charlie is My Darling," Joyce Cary's novel of a wartime evacuee, which has been scripted by Irving Ravetch and Harriet Frank, Jnr., who will produce. Martin Ri is the director.

The Agatha Christie story, "4.50 From ddington," will be filmed, and there are ur original titles awaiting production: "Siege of Mango Beach," "Postman's Knock," "Vil ge of Daughters" and "See No Evil."

Two television series are in preparation— ne is based on the adventures of airline dete ve Donald Fish and will be screened by the Bl ; the other will be scripted from Agatha Chr tie stories.

PARAMOUNT: This company pulled off ne of the most important story captures of the ar when it acquired the screen rights of Win on Churchill's "My Early Life" and "The W ld Crisis." On these two books will be base a picture of the statesman's early adventurous fe up to his marriage in 1908.

For the first time Sir Winston has given s consent for an actor to play him, and Paramo t will budget the picture as one of the costliest n its history.

HAMMER: Just no holding them. Betw now and the end of 1961 the company w have delivered between 10 and 12 pictures its distributors.

The company's production is now split in two distinct groups — the large "straigh

continued on page 107

NN FOR TROUBLE

A Film Locations Ltd
production
Director of Photography
E. Gross B.S.C.

SCHOOL FOR SCOUNDRELS

An Associated British
Picture Corporation
Guardsman Films production
Director of Photography:
E. Hillier B.S.C.

BOTTOMS UP

A Mario Zampi production
for A.B.P.C.
Director of Photography
G. Taylor B.S.C.

PLEASE TURN OVER

A Peter Rogers production
Director of Photography:
E. Scaife B.S.C.

NEARLY A ASTY ACCIDENT

A Marlow Production.
Director of Photography
P. Beason B.S.C.

More and more are turning to . . .

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OSCAR WILDE

A Vantage Films Ltd
production
Director of Photography
G. Perinal B.S.C.

THE PURE HELL OF ST. TRINIANS

A Vale Film production
Director of Photography:
G. Gibbs B.S.C.

HAND IN HAND

A Helen Winston Productions Ltd
Director of Photography
F. Young B.S.C.

5 GOLDEN HOURS

A Mario Zampi production
Director of Photography:
C. Challis B.S.C.

DANGER MAN
Television series

A Transcontinental Film
Productions (London) Ltd
production
Director of Photography:
B. Stafford B.S.C.

DENTIST IN THE CHAIR

A Briand Film production
Director of Photography
R. Wyer B.S.C.

INVASION QUARTET

A Metro-Goldwyn-Mayer
production
Director of Photography:
G. Faithfull B.S.C.

VILLAGE OF THE DAMNED

A Metro-Goldwyn-Mayer
production
Director of Photography
G. Faithfull B.S.C.

LIES MY FATHER TOLD ME

An Emmett Dalton (Ireland)
Ltd production
Director of Photography
G. Gibbs B.S.C.

MIDDLE OF NOWHERE

An Emmett Dalton (Ireland)
Ltd production
Director of Photography:
G. Gibbs B.S.C.

DESERT MICE

An Artna Films Ltd
production
Director of Photography
K. Hodges

THE MIDDLE COURSE

A Danziger production
Director of Photography:
J. Wilson B.S.C.

CARRY ON CONSTABLE

A Peter Rogers production
Director of Photography:
E. Scaife B.S.C.

TRANSATLANTIC

A Danziger production
Director of Photography
J. Hillier B.S.C.

DEAD LUCKY

An A.C.T. Films for British
Lion Films Ltd production
Director of Photography:
P. Hennessey

THE NIGHT WE SPRANG A LEAK

A Rix-Conyers Enterprises Ltd
production
Director of Photography
B. Onions B.S.C.

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A French Mistress
Breath of Spring
Cleopatra
Destruction Tests
Double Bunk
Five Golden Hours
Four Horsemen of the Apocalypse
Green Helmet
Guns of Navarone
His and Hers
Knock on any Door
Macbeth
Nearly a Nasty Accident
No Love for Johnnie
Piccadilly 3rd Stop
Sands of the Desert
Sleeping Partners
Taste of Fear
The Boy who stole a Million
The Horsemasters
The Mark
The Moment of Truth
The Queen's Guards
The Risk
The Singer, Not the Song
The Trials of Oscar Wilde
The Werewolf
Topaze
Visa to Canton
World of Suzie Wong
A Week-End with Lulu
Brides of Dracula
Dentist in the Chair
Doctor in Love
Exodus
Follow That Man
Foxhole in Cairo
Greengage Summer
Hellfire Club
Invasion Quartet
Lawrence of Arabia
Man in the Moon
No Kidding
On the Double
Pure Hell at St. Trinians
Saturday Night, Sunday Morning
Sword of Sherwood Forest
Terror of the Tongs
The Challenge
The Long and the Short and the Tall
The Millionairess
The Naked Edge
The Rebel
The Siege of Sidney Street
The Story of David
The Two Faces of Dr. Jekyll
There was a Crooked Man
Tunes of Glory
Watch Your Stern

etc., etc., etc.

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—and relax as we shall hope to do at

World Wide

THE BRITISH PRODUCTION SCENE—continued

dra and the strictly exploitation films, covering abre and comedy pictures.

I first group three titles are now being prep 1. First is the screen version of the Bev Cross stage play, “One More River,” wh ill be produced by Michael Carreras and cted by Val Guest — the team which mad. Yesterday's Enemy” and “Hell is a City. Production will be at ABPC Studios with loca off the African coast (this mutiny story is se a cargo vessel plying West African wate Columbia will release.

Th cond will be Peter Newman's original scree “The Brutal Land,” a Western which explo the myth of the legendary gunfighter: Again s for Columbia and Michael Carreras will p luce this one on location in the South of Sp

Th will be followed by Jimmy Sangster's story high-powered big-business called “The Big W el.” and Michael Carreras is developing a furt two highly controversial properties.

In not-so-“straight” bracket will be “Bloo River,” a value-for-money pirate adventure, scripted by Jimmy Sangster who will also produce. Hammer has also bought the comedy rights of Anthony Kimmins's stage comedy “The Amorous Prawn” and it is being mounted as an exploitable proposition for showmen. This will be made in association with Patrick Filmer-Sankey.

Macabre

Two macabre properties are included in the group — a re-make for Universal International of “The Phantom of the Opera,” and a third “Dracula” picture will be produced by Anthony Hinds for U-I. “The Phantom of the Opera” has already been filmed as a silent picture, and as a talkie. The new version, says Hammer, will be given a completely different treatment.

For 1962, Hammer plans its biggest-ever production—“Build us a Dam,” based on the novel by Jon Manchip. Preparation work has been in hand for nearly two years and the picture, dealing with the building of a huge dam on the Zambesi river, will be produced on location in Africa.

The company's 1961 programme will be completed by three subjects now being finished in the studios, “Taste of Fear,” written and produced by Jimmy Sangster, directed by Seth Holt; “A Weekend With Lulu,” produced by Ted Lloyd and directed by John Paddy Carstairs; “The Curse of the Werewolf,” produced by Anthony Hinds and directed by Terence Fisher.

All three are for Columbia.

COLUMBIA: Sam Spiegel's “Lawrence of Arabia” seems set to head the company's 1961 programme. David Lean will direct from a script in which he collaborated with Michael Wilson and Sam Spiegel, and Peter O'Toole will play the title role.

Production, in colour Camera-70 and based largely on “The Seven Pillars of Wisdom,” will start shooting on location in Jordan in March.

Spiegel is seeking top names to co-star with Lawrence and he has already discussed contracts with Cary Grant as General Allenby, Kirk Douglas for the part of an American newspaperman, Horst Buchholz for the role of Sheik Ali and Jack Hawkins as Colonel Newcombe.

Independent programme plans

JULIAN WINTLE AND LESLIE PARKYN have a crammed programme for their Independent Artists' company. Producer Peter de Sarigny and director John Guillermin, who made the successful “Never Let Go” for Independent, will make a further two next year. Both have been scripted by John Dighton—“The Innocent Gunman,” to star Peter Sellers, and “The Monastery Story.”

There are three further titles in advanced preparation: Victor Canning's “The Survival Man,” “This Sporting Life,” by David Storey and Donald MacKenzie's “The Big Table.”

Musical comedy

PETER ROGERS, who set the pace for the new cycle of comedies with his “Carry On” series, will make at least one thriller next year in addition to his funny pictures.

Starting in the spring will be a musical comedy of student life, “The Happy Band,” which has been scripted by Bruce Montgomery, composer and conductor of many scores for Rogers' productions. This will be followed by “The Iron Maid,” another comedy, to be shot in colour from script by Vivian Cox and Leslie Bricusse.

Set or the Autumn: a thriller, provisionally called The Tangled Web.” Jimmy Sangster wrote his original story.

Al ree subjects will be directed by Gerald Thor

M IO ZAMPI, who recently completed “Fi Golden Hours” for Columbia, will make yet other international subject with Ernie Kov in the New Year. This is an original film ory called “The Mistress,” and it is set Italy where the production will go on loc

G RGE BROWN is preparing a Ngaio Mar novel, “Singing in the Shrouds.” for pro tion next year. Leon Griffiths has writ the script.

JO PENNINGTON starts next march on the bigg subject of his career—“The Valiant,” for nited Artists. This is the story behind the owing up of the battleship *HMS Valiant* by alian underwater experts in Alexandria Har ur in 1941.

W is Hall has written the script and the production will go on location to Naples before shooting exteriors at Shepperton.

The team of **MICHAEL RELPH** and **BASIL DEARDEN** has two properties for near-future production. The first is called “The Mind Benders” and is by James Kennaway, who wrote “Tunes of Glory.” The second is tentatively titled “Boy Barratt,” by Janet Green, the author of “Sapphire.”

A new team, producer **VICTOR LYNDON** and director **DON CHAFFEY**, has two properties prepared for next year, “The Ad. Game,” a comedy set in the world of television commercials, and “The Devil Behind Me,” a chase story which calls for Swedish locations.

Before either of these two subjects go into production Chaffey will direct the screen version of Arnold Wesker's play “The Kitchen” for ACT Films.

“Cheap at the Price” is the first of three titles which **GEORGE MINTER** is preparing for Renown distribution. It's a comedy of commercial advertising based on the book “Sextol,” by Edward Hyams, who is writing the script.

This will be followed by the screen version of Gillian Freeman's “The Liberty Man” and, for the autumn, Minter plans Renown's biggest subject ever—“The Fifth Season of Love.” A romance set in the 16th and 17th centuries, it will be shot in Technirama with a budget of some £400,000.

Two more

“The Twisted Tape,” a **GRAND NATIONAL** production, finishes work at Walton Studios early next year under director Montgomery Tully. The company will follow this with two further subjects, a co-feature set for April and a feature which will go on the floor during July.

IRVING STARR, who is associated with **WILLIAM GOETZ**, recently completed “The Story of David,” and next year will make two further Biblical subjects, “Pontius Pilate” and “St. John.”

ROBERT ALDRICH will return to this country in October to make a screen version of the Lucas Heller television play, “Cross of Iron.” Already cast for this story of a British prisoner-of-war camp for German prisoners are John Mills, Curt Jurgens and Hardy Kruger.

Following the success of “Dentist in the Chair” earlier this year, **BERTRAM OSTRER** is now planning the sequel for production next spring. Its title: “Dentist at Large.”

WARWICK: Four in Technirama-Technicolor are planned for the New Year.

The first will be “The Hellions,” a Western to be made in South Africa and planned as a co-production with Jamie Uys Productions and Ster Film Imports. Also on the list are “Oliver Cromwell,” scripted by Ken Hughes, who will direct; “The Long Ships,” from Franz Benggston's book; and “Cain and Abel.”

Major subjects

LEWIS GILBERT is preparing two major subjects which he will make with producer John Brabourne next year. The first is a full-scale sea picture called “Mutiny,” for Columbia, and the other is a screen version of a Book Society choice, “The Patriots” for Anglo Amalgamated.

Four comedies are being prepared by **MAURICE COWAN** for production next year and in 1962. “Although they are British stories the themes are international,” says Cowan.

Director **KEN ANNAKIN**, occupied for the past 18 months on Disney's “Swiss Family Robinson,” is preparing four subjects for personal production during the coming year and in 1962.

His plan is to alternate between British domestic comedies and grand-scale outdoor subjects. He has two outdoor subjects in hand. “The Gold Lovers” is an original idea he is developing with Guy Elms. It is set in Ethiopia —a new locale for British films.

He also owns the rights of James Norman's novel, “The Night Walkers,” which is set in China and Tibet.

In the comedy field, Annakin has the rights of a French stage comedy, “De Doux Dingues” (“Sweet Nothings”), which is being scripted by the author, Michel Andre; and he is also working with Jack Davies on an original comedy idea which tells of a select organisation started by two crooks—for the sole purpose of reforming other crooks.

BRITISH PRODUCTION RECORD

OCTOBER 1, 1959 .... SEPTEMBER 30, 196

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Rati

ABPC, ELSTREE

Two Faces of Dr. Jekyll (Partly shot at Elstree)	Michael Carreras	Terence Fisher	Jack Asher	Columbia	Technicolor	Megascope
The Sundowners	Gerry Blattner	Fred Zinnemann	Jack Hildyard	Warner-Pathe	Technicolor	Wide screen
Sands of the Desert	Gordon L. T. Scott	John Paddy Carstairs	Gil Taylor	Warner-Pathe	Eastman Color	Wide screen
Hand in Hand	Helen Winston	Philip Leacock	Frederick Young	Warner-Pathe	B. and W.	Wide screen
Trials of Oscar Wilde	Harold Huth	Ken Hughes	Ted Moore	Eros Films	Technicolor Super 70	Technirama
The Full Treatment	Val Guest	Val Guest	Gil Taylor	Columbia Pictures Corp.	B. and W.	Megascope
The Long and the Short and the Tall	Michael Balcon	Leslie Norman	Erwin Hillier	Warner-Pathe	B. and W.	Wide screen
His and Hers	Hal E. Chester	Brian Desmond Hurst	Ted Scaife	Eros Films	B. and W.	Wide screen
The Rebel	W. A. Whittaker	Robert Day	Gil Taylor	Warner-Pathe	Eastman Color	Wide screen
The Story of David	George Pitcher	Robert McNaught	Arthur Ibbetson	Warner-Pathe	Eastman Color	Wide screen
The Naked Edge	George Glass and Walter Seltzer	Michael Anderson	Erwin Hillier	United Artists Corp.	B. and W.	Wide screen
TV FILMS						
The Pursuers	Series produced by Donald Hyde, directed by Wilfred Eades, Norman Harrison, Peter Bezencenet, Robert Lynn, and photographed by Bre[illegible] Stafford and Nick Roeg.					

14 cinema and television commercials were made during the year.

ARDMORE

The Siege of Sidney Street	Robert S. Baker, Monty Berman	Robert S. Baker	Monty Berman	Regal International	B. and W.	Dyaliscope
Lies My Father Told Me	Don Chaffey	Don Chaffey	Gerald Gibbs	Eros	B. and W.	Standard
Middle of Nowhere	Emmet Dalton	Don Chaffey	Gerald Gibbs	Eros	B. and W.	Standard
Sword of Sherwood Forest	Sidney Cole, Richard Green	Terence Fisher	Kenneth Hodges	Columbia	Eastman Color	CinemaScope
Johnny Nobody	John Sloan	Nigel Patrick	Ted Moore	Warwick Films	B. and W.	CinemaScope
The Mark	Raymond Stross, Sidney Buchman	Guy Green	Douglas Slocombe	20th Century-Fox	B. and W.	CinemaScope
Meet the Quare Fella	Louis Elliman (a filmed interview by Eamonn Andrews with Brendan Behan)					

BEACONSFIELD

October Moth	Julian Wintle, Leslie Parkyn	John Kruse	Michael Reed	Rank	B. and W.	1: 75
Circus of Horrors	Julian Wintle, Leslie Parkyn, Associate Producer: Norman Priggen	Sidney Hayers	Douglas Slocombe	Anglo Amalgamated	Eastman Color	1 : 75
Moment of Truth	Executive Producers: Julian Wintle, Leslie Parkyn Producer: Peter de Sarigny	John Guilermin	Chris Challis	Rank	B. and W.	1 : 75
The Big Day	Julian Wintle, Leslie Parkyn	Peter Graham Scott	Michael Reed	Bryanston	B. and W.	1 : 75
Echo of Barbara	Leslie Parkyn, Julian Wintle	Sidney Hayers	Michael Reed	Rank	B. and W.	1 : 75
Snowball	Julian Wintle, Leslie Parkyn	Pat Jackson	Michael Reed	Rank	B. and W.	1 : 75
The Malpas Mystery	Julian Wintle, Leslie Parkyn	Sidney Hayers	Michael Reed	Anglo Amalgamated	B. and W.	1 : 66
Linda	Julian Wintle, Leslie Parkyn	Don Sharp	Michael Reed	Bryanston	B. and W.	1 : 75
I Promise To Pay	Julian Wintle, Leslie Parkyn, Norman Priggen	Sidney Hayers	Ernest Steward	Anglo Amalgamated	B. and W.	1 : 75
The Bulldog Breed	Hugh Stewart	Robert Asher	Jack Asher	Rank	B. and W.	1 : 75
Seals and Seabirds	Julian Wintle, Leslie Parkyn, Ralph Keene	John Taylor	John Taylor, John Buxton	Rank	Eastman Color	1 : 75
Green Stars (Lifeboat Story)	Julian Wintle, Leslie Parkyn, Ralph Keene	Stephen Clarkson	Michael Reed	Rank	Eastman Color	1 : 75
River of Life	Julian Wintle, Leslie Parkyn, Ralph Keene	John Taylor	John Taylor	Rank	Eastman Color	1 : 75

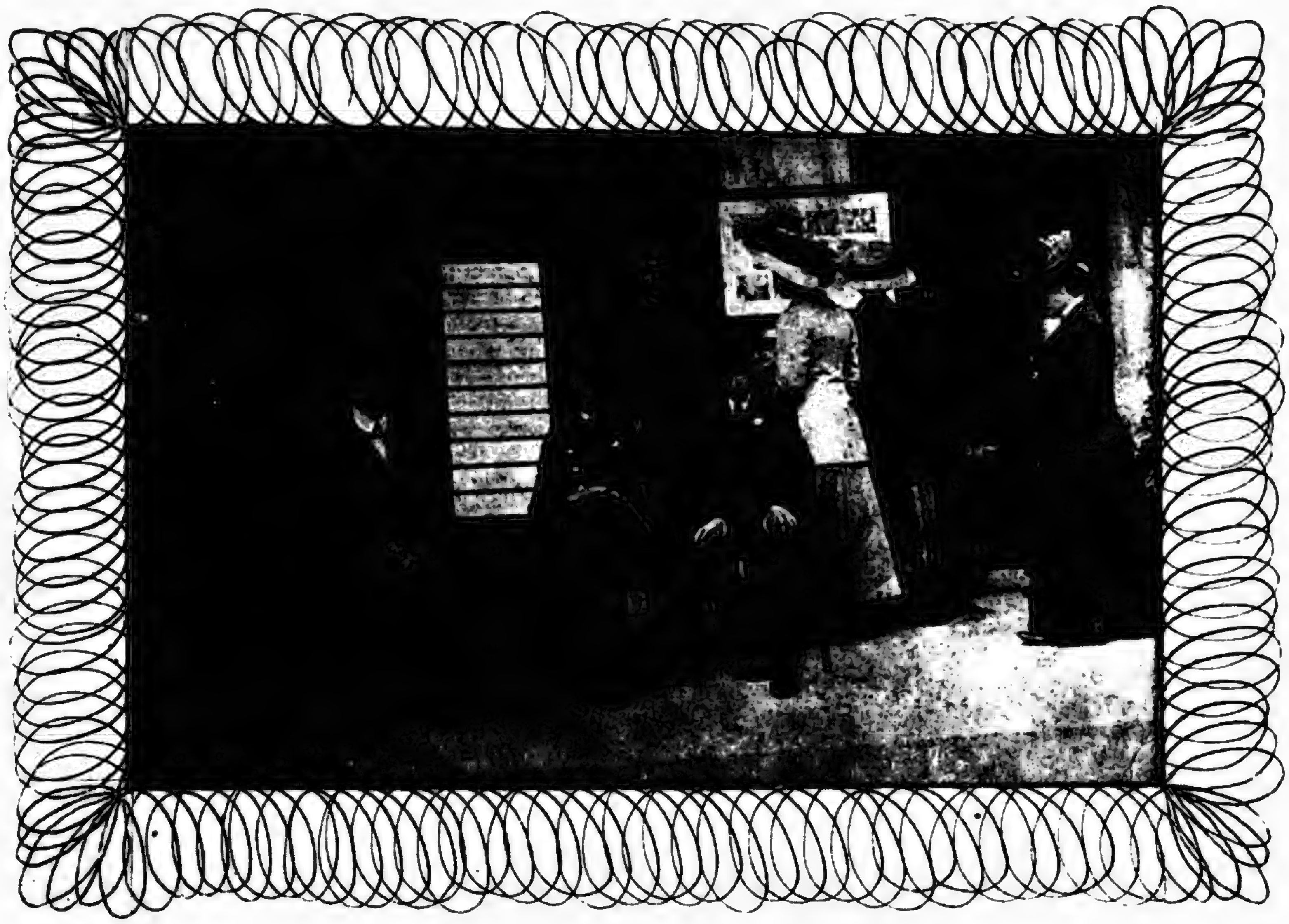
BRAY

The Two Faces of Dr. Jekyll	Michael Carreras	Terence Fisher	Jack Asher	Columbia	Technicolor	Megascope
The Brides of Dracula	Anthony Hinds	Terence Fisher	Jack Asher	UI	Technicolor	Wide screen
Terror of the Tongs	Kenneth Hyman	Anthony Bushell	Arthur Grant	Columbia	Eastman Color	Wide screen
Visa to Canton	Michael Carreras	Michael Carreras	Arthur Grant	Columbia	Technicolor	Wide screen
The Curse of the Werewolf	Anthony Hinds	Terence Fisher	Arthur Grant	UI	Eastman Color	Wide screen

BRIGHTON

During the year 55 television and cinema commercials were produced by Derrick Wynne for Wynne Films.

continued on page 110



AN EXHIBITION OF ANIMATED PICTURES

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BRITISH PRODUCTION RECORD—continued

BUSHEY

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	
The Young Jacobites	Anthony Gilkison, Rayant Pictures, Ltd.	John Reeve	Geoffrey Gurrin	CFF	B. and W.	Wide scr
Air Ministry Safety Films	British Films, Ltd.	William Hammond	Harry Orchard	—	B. and W.	Standard
Electronic Warfare	Film House Prods.	Guy Fergusson	Teddy Catford	—	B. and W.	Standard
The Management of Anti-Coagulant Therapy	Cygnet Film Prods.	John Reeve	Alan Hewison	—	Ektachrome	Standard
Comfort In The Air	Anthony Gilkison, Rayant Pictures Ltd.	Ken Fairbairn	Douglas Ransom	—	Eastman Color	Standard
Thoughts For Today	Religious Films, Ltd.	Capt. N. Walker	Teddy Catford	—	B. and W.	Wide screen
Lets Help Each Other	Religious Films, Ltd.	Capt. N. Walker	Alan Hewison	—	Ektachrome	Standard
A Couple of Cases	Harefield Prods.	Gerry Bryant	Skeets Kelly	British Lion	B. and W.	Wide screen
Meet Joe Brown	Harefield Prods.	Gerry Bryant	Skeets Kelly	British Lion	B. and W.	Wide screen
Airborne Assault	Topical Films	Baron Hartley	Alan Hewison	—	B. and W.	Wide screen
Stranger In The Home	Derrick Knight and Partners, Ltd.	Derrick Knight	David Holmes	—	Eastman Color	Standard

TV Films made for Rayant Television, Leander Productions and Marsh Films.

HALLIFORD

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	
Crossroads to Crime	A.P. Films, Ltd.	Gerry Anderson	John Read	Anglo Amalgamated	B. and W.	Wide screen
Driving Instructor (documentary)	Anglo Scottish	Aveling Ginever	W. William	—	B. and W.	Standard
Out of the Forest (documentary)	Wallace Productions	Frank Bundy	R. Larrabeiti	—	Eastman Color	Standard

597 Television and cinema commercials made during the year.

KAY, CARLTON HILL

Studio was devoted during the year to commercials, programme material, documentaries and advertising films.

MERTON PARK

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	
Urge to Kill	J. R. Greenwood	Vernon Sewell	John Wiles	Anglo Amalgamated	B. and W.	1.75: 1
The Criminal	J. R. Greenwood	Joseph Losey	Robert Krasker	Anglo Amalgamated	B. and W.	1.75: 1
Clue of the Twisted Candle	J. R. Greenwood	Allan Davis	Brian Rhodes	Anglo Amalgamated	B. and W.	1.75: 1
Marriage of Convenience	J. R. Greenwood	Clive Donner	Brian Rhodes	Anglo Amalgamated	B. and W.	1.75: 1
The Man Who Was Nobody	J. R. Greenwood	Montgomery Tully	Brian Rhodes	Anglo Amalgamated	B. and W.	1.75: 1
The Grand Junction Case	J. R. Greenwood	Peter Duffell	Arthur Lavis	Anglo Amalgamated	B. and W.	1.75: 1
Evidence in Concrete	J. R. Greenwood	Gordon Hales	Arthur Lavis	Anglo Amalgamated	B. and W.	1.75: 1
The Silent Weapon	J. R. Greenwood	Peter Duffell	Arthur Lavis	Anglo Amalgamated	B. and W.	1.75: 1
Konga	Herman Cohen	John Lemont	Desmond Dickinson	Anglo Amalgamated	Eastmancolor	1.75: 1

Documentaries and Commercials.

MGM BRITISH

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	
Beat Girl	George Minter	Edmond Greville	Walter Lassally	Renown	B. and W.	Wide screen
Too Hot to Handle	Phil. C. Samuel	Terence Young	Otto Heller	Warner/Pathe	Eastman Color	Wide screen
The World of Suzie Wong	Ray Stark	Richard Quine	Geoffrey Unsworth	Paramount	Eastman Color	Wide screen
In the Nick	John R. Sloan	Ken Hughes	Ted Moore	Columbia	B. and W.	CinemaScope
Gorgo	King Brothers	Eugene Lourie	Freddie Young	British Lion	Eastman Color	Wide screen
Confessions	John R. Sloan	P. G. Scott	Ted Moore	Eros	B. and W.	CinemaScope
The Day They Robbed the Bank of England	Jules Buck	John Guillermin	Georges Perinal	M.G.M.	B. and W.	Wide screen
Village of the Damned	Ronald Kinnoch	Wolf Rilla	Geoffrey Faithfull	M.GM	B. and W.	Metroscope
Macbeth	Anthony Squire	George Schaefer	Freddie Young	British Lion	Eastman Color	Wide screen & t
The Millionairess	Pierre Rouve	Anthony Asquith	Jack Hildyard	20th Century-Fox	Eastman Color	Cinemascope
Invasion Quartet	Ronald Kinnoch	Jay Lewis	Geoffrey Faithfull	MGM	B. and W.	Metroscope
The Green Helmet	Charles Vetter, Jnr.	Michael Forlong	Geoffrey Faithfull	MGM	B. and W.	Wide screen
Secret Partner	Michael Relph	Basil Dearden	Harry Waxman	MGM	B. and W.	Wide screen
Five Golden Hours	Mario Zampi	Mario Zampi	Chris Challis	Columbia	B. and W.	Wide screen

TV FILMS

Danger Man … Series produced by Ralph Smart, directed by Peter Graham Scott, Charles Frend, Pennington Richards, Patrick McGoohan, and photographed by Brendon Stafford.

Sirocco … Television pilot, directed by Peter Graham Scott.

COMMERCIALS

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	
Matilda Shouted Fire (Shooting plates only)	Universal International Production	Michael Forlong	L. Banes	UI	Eastman Color	Wide screen
The Fair Bride (Looping and tests)	—	Nunnally Johnson	—		In colour	—
Seven Pillars of Wisdom (tests)	Director: David Lean.					

NEW ELSTREE

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	
So Evil, So Young	Edward and Harry Danziger	Godfrey Grayson	Jimmy Wilson	UA	Technicolor	Wide screen
Taste of Money	Edward and Harry Danziger	Max Varnel	Jimmy Wilson	UA	Technicolor	Wide screen
Highway to Battle	Edward and Harry Danziger	Ernest Morris	Stephen Dade	Paramount	B. and W.	Wide screen
Compelled	Edward and Harry Danziger	Godfrey Grayson	Jimmy Wilson	UA	B. and W.	Wide screen
Feet of Clay	Edward and Harry Danziger	Frank Marshall	Jimmy Wilson	UA	B. and W.	Wide screen

continued on page

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BRITISH PRODUCTION RECORD—New Elstree continued

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	R
Spider's Web	Edward and Harry Danziger	Godfrey Grayson	Jimmy Wilson	UA	Technicolor	Wide scr
Fate Takes a Hand	Edward and Harry Danziger	Max Varnel	Jimmy Wilson	MGM	B. and W.	Wide scr
Escort for Hire	Edward and Harry Danziger	Godfrey Grayson	Jimmy Wilson	MGM	Technicolor	Wide scre
Three Survived	Edward and Harry Danziger	Max Varnel	Jimmy Wilson	UA	B. and W.	Wide scree
The Middle Course	Edward and Harry Danziger	Montgomery Tully	Jimmy Wilson		B. and W.	Wide screen
The Telltale Heart	Edward and Harry Danziger	Ernest Morris	Jimmy Wilson		B. and W.	Wide screen
Two Wives at One Wedding	Edward and Harry Danziger	Montgomery Tully	Jimmy Wilson		B. and W.	Wide screen
Forbidden (wt)	Edward and Harry Danziger	Max Varnel	Jimmy Wilson		B. and W.	Wide screen
The Pursuers	Edward and Harry Danziger	Godfrey Grayson	Jimmy Harvey	UA	B. and W.	Wide screen
The Court Martial of Major Keller	Edward and Harry Danziger	Ernest Morris	Jimmy Wilson		B. and W.	
Operation Stogie	Edward and Harry Danziger	Ernest Morris	Jimmy Wilson		B. and W.	Wide screen

TV FILMS

The Cheaters ... 39 part serial produced by Edward and Harry Danziger for ABC Television, photographed by Jimmy Harvey. Various Directors. veral television commercials.

PINEWOOD

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	
Peeping Tom	Michael Powell	Michael Powell	Otto Heller	Anglo Amalgamated	Eastman Color	1.75
Carry On Constable	Peter Rogers	Gerald Thomas	Edward Scaife	Anglo Amalgamated	B. and W.	1.75
League of Gentlemen	Michael Relph	Basil Dearden	Arthur Ibbetson	Allied	B. and W.	1.75
Sons and Lovers	Jerry Wald	Jack Cardiff	Freddie Francis	20th Century-Fox	B. and W.	CinemaScope
Make Mine Mink	Hugh Stewart	Robert Asher	Reginald Wyer	RFD	B. and W.	1.75
Doctor in Love	Betty Box	Ralph Thomas	Ernest Steward	RFD	Eastman Color	1.75
The Professionals	Norman Priggem	Don Sharp	Michael Reed	Anglo Amalgamated	B. and W.	1.75
He Stole a Million	George Brown	Charles Crichton	Douglas Slocombe	Bryanston	B. and W.	1.75
Piccadilly Third Stop	Norman Williams	Wolf Rilla	Ernest Steward	RFD	B. and W.	1.75
There Was A Crooked Man	John Bryan	Steward Burge	Arthur Ibbetson	United Artists	B. and W.	1.75
The Singer Not The Song	Roy Baker	Roy Baker	Otto Heller	RFD	Eastman Color	CinemaScope
Man In The Moon	Michael Relph	Basil Dearden	Harry Waxman	Allied	B. and W.	1.75
Watch Your Stern	Peter Rogers	Gerald Thomas	Edward Scaife	Anglo Amalgamated	B. and W.	1.75
Hellfire Club	Robert Baker and Monty Berman	Robert Baker	Monty Berman	Regal	Eastman Color	CinemaScope
No Love For Johnnie	Betty Box	Ralph Thomas	Ernest Steward	RFD	B. and W.	CinemaScope
No Kidding	Peter Rogers	Gerald Thomas	Alan Hume	Anglo Amalgamated	B. and W.	1.75
Der Rosenkavalier	Dr. Paul Czinner	Dr. Paul Czinner	Bunny Onions	RFD	Eastman Color	1.75

TV FILMS

Title	Producer	Director	Lighting Cameraman	Renter	Colour System
Interpol	Connery Chappell	Frank Green	Bert Mason	ITC	B. and W.

Directors: Pennington Richards, Robert Lynn, Charles Frend, Bill Luthwaite, Norman Harrison, Max Varnel, Jeremy Summers, David Macdonald, George Pollock.

SHEPPERTON

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	
The Greengage Summer	Victor Saville	Lewis Gilbert	Freddie Young	Columbia	Colour	Wide screen
Greyfriars Bobby	Walt Disney	Don Chaffey	Paul Beeson	W. Disney	Colour	Wide screen
The Guns of Navarone	Carl Foreman, Cecil Ford	J. Lee Thompson	Oswald Morris	Columbia	Colour	CinemaScope
Mysterious Island	Charles H. Schneer	C. R. Endfield	Wilkie Cooper	Columbia	Colour	Wide screen
The Horsemasters	Walt Disney	Wm. Fairchild	Freddie Francis	W. Disney	Colour	Wide screen
The Frightened City	Leigh Vance, John Lemont	John Lemont	D. Dickinson	Anglo Amalgamated	B. and W.	Wide screen
Nearly a Nasty Accident	B. Ostrer	Don Chaffey	Paul Beeson	Brittania	B. and W.	Wide screen
Queen's Guards	Michael Powell	Michael Powell	Gerald Turpin	20th Century-Fox	Colour	Technirama
The Trunk	Lawrence Huntington	Donovan Winter	Norman Warwick	Columbia	B. and W.	Wide screen
A Week-end with Lulu	Ted Lloyd	John Paddy Carstairs	Ken Hodges	Columbia	B. and W.	Wide screen
Spare the Rod	Victor Lyndon	Leslie Norman	Paul Beeson	Bryanston	B. and W.	Wide screen
The Unstoppable Man (part)	Jack Lamont, John Pellat	Terry Bishop	Arthur Grant	British Lion	B. and W.	Wide screen
The Criminal	Jack Greenwood	J. Losey	Bob Krasker	Anglo Amalgamated	B. and W.	Wide screen
Dead Lucky	Ralph Bond	Montgomery Tully	P. Hennessy	British Lion	B. and W.	Wide screen
The Devil Inside	E. M. Smedley-Aston	Cliff Owen	G. Faithfull	British Lion	B. and W.	Wide screen
Foxhole in Cairo	Donald Taylor	John Moxey	D. Dickinson	Britannia	B. and W.	Wide screen
The French Mistress	John Boulting	Roy Boulting	Max Greene	British Lion	B. and W.	Wide screen
The Grass is Greener	Stanley Donen	Stanley Donen	Chris Challis	Universal International	Colour	Technirama
The Hands of Orlac	Steven Pallos, Donald Taylor	Edmond Greville	D. Dickinson	Britannia	B. and W.	Wide screen
The Night We Got the Bird	Brian Rix, Darcy Conyers	Darcy Conyers	Bunny Onions	British Lion	B. and W.	Wide screen
The Night We Sprang a Leak	Brian Rix, Darcy Conyers	Darcy Conyers	Bunny Onions	British Lion	B. and W.	Wide screen
Pure Hell at St. Trinians	Sidney Gilliat, Frank Launder	Frank Launder	Gerald Gibbs	British Lion	B. and W.	Wide screen
Tarzan the Magnificent	Sy Weintraub	Robert Day	Ted Scaife	United Artists	Colour	Wide screen
Tunes of Glory	Colin Lesslie	Ronald Neame	A. Ibbetson	United Artists	Colour	Wide screen

TV FILMS

Sequences for Winston Churchill Series; Special effects sequences for " Seven Steps to the Moon " (Granada TV)

Documentaries and television commercials also made.

continued on page 118

Seasonal Greetings

and a

Prosperous New Year

to our many Friends

in the Industry

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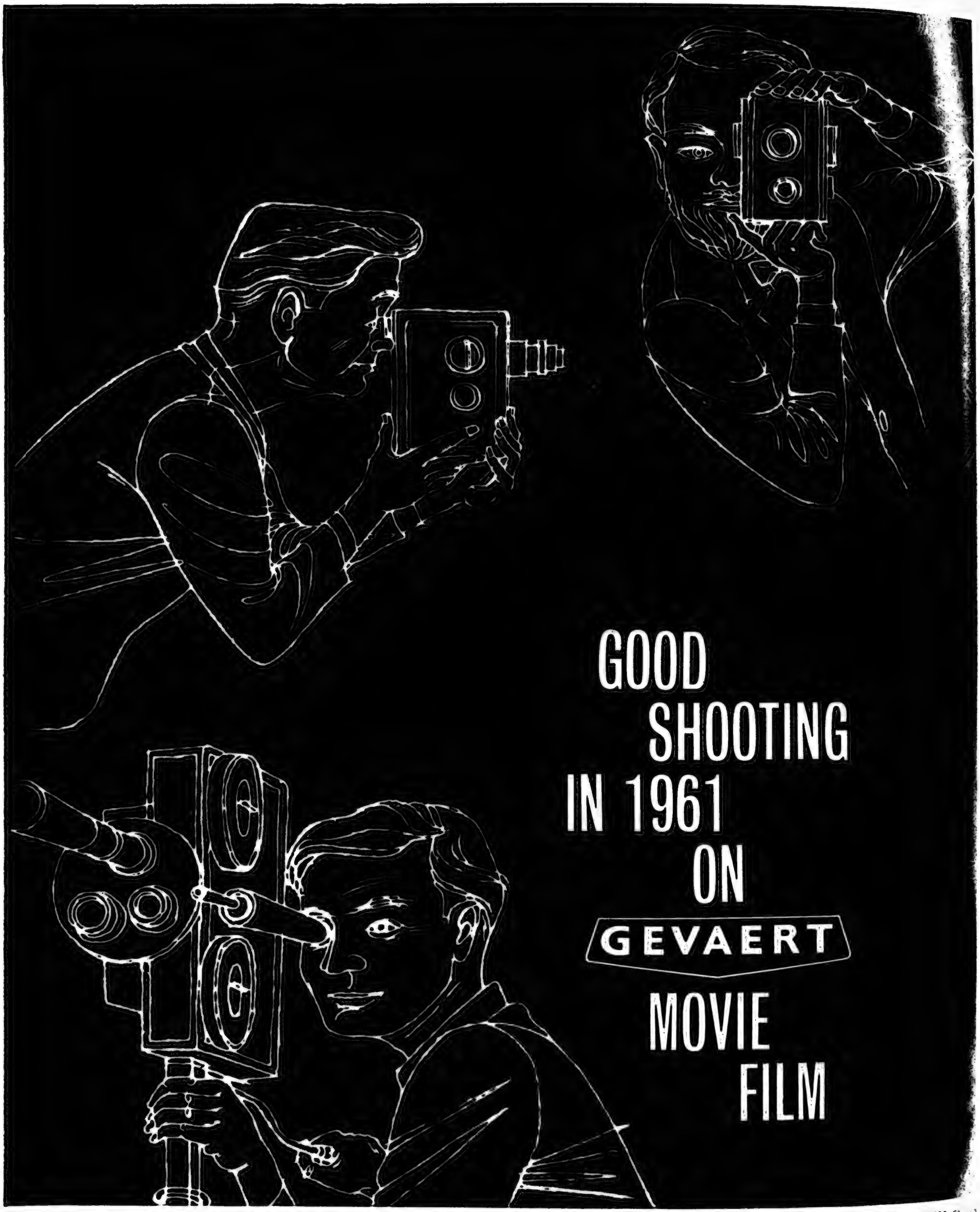

MOTION PICTURE DEPARTMENT GEVAERT LIMITED, GREAT WEST ROAD, BRENTFORD, MIDDLESEX TELEPHONE: ISLEWORTH 2

PRODUCTION FACILITIES AT A GLANCE

The British Film production industry offers a wide range of facilities both for native and visiting users of film. KINE. WEEKLY here presents a directory of these facilities, including studios (used for feature, documentary, advertising and television filming), cutting rooms, laboratories and preview theatres, and other services.

STUDIOS

ABPC ELSTREE

Boreham Wood, Herts. (Elstree 1600).
In Charge of Studio Operations: J. R. Wallis
Studio General Manager: Vaughan N. Dean, C.A.
Asst. Studio General Manager: A. H. Goatman.

STAGES AND DIMENSIONS

(1) 100 ft. × 73 ft. = 7,300 sq. ft.
(2) 100 ft. × 150 ft. = 15,000 sq. ft. (containing tank [illegible]3 ft. long × 30 ft. wide × 8 ft. deep).
(3) 100 ft. × 150 ft = 15,000 sq. ft. (containing tank 30 ft. long × 23 ft. wide × 8 ft. deep).
(4) 100 ft. × 150 ft. = 15,000 sq. ft. (containing tank 19 ft. long × 30 ft. wide × 8 ft. deep at one end with a right-angled leg, 10 ft. wide × 79 ft. long, the first 10 ft. of which is 8 ft. deep and the remaining 69 ft. is 4 ft. deep).
(5) 137 ft. × 115 ft. = 15,755 sq. ft. (containing a tank complete with spill wall 89 ft. long × 49 ft. wide and 3 ft. 6 in. deep).
(6) 100 ft. × 73 ft. = 7,300 sq. ft.
Total = 75,355 sq. ft.

Sound facilities: Magnetic and optical—RCA.
Cutting rooms: 30.

ARDMORE STUDIOS (IRELAND)

Herbert Road, Bray, C. Wicklow (Bray 2971, 10 lines).

STAGES AND DIMENSIONS

(A) 100 ft. × 80 ft. = 8,000 sq. ft. (30 ft. USG).
(A) Tank—25 ft. × 20 ft. × 10 ft.
(B) 100 ft. × 80 ft. = 8,000 sq. ft. (30 ft. USG).
(C) 60 ft. × 50 ft. = 3,000 sq. ft. (25 ft. USG).
Total = 19,000 sq. ft.

Re-recording theatre, post sync. and music stage, 60 ft. × 30 ft. × 15 ft., fully equipped 8-way mixing.
Sound facilities : Westrex Magnetic.
Cutting rooms : 3.
Lighting : Mole-Richardson, with adequate mobile generators.

BEACONSFIELD (INDEPENDENT ARTISTS LTD.)

Station Road, Beaconsfield, Bucks (Beaconsfield 1563).
Studio Manager: W. L. G. LeBrun.

STAGES AND DIMENSIONS

(1) 15[illegible] × 55 ft. = 6,325 sq. ft.
(2) 80 ft. × 50 ft. = 4,000 sq. ft.
(3) 2[illegible] × 49 ft. = 1,176 sq. ft.
Total = 11,501 sq. ft.

BRAY

Windsor Road, Windsor (Maidenhead 2591-2 and 220[illegible]).
General Manager: A. Nelson Keys.
Studio Manager: A. F. Kelly.

STAGES AND DIMENSIONS

(1) 9[illegible] × 60 ft. = 5,400 sq. ft.
(2) [illegible] × 40 ft. = 1,920 sq. ft.
(3) 11[illegible] × 25 ft. = 2,750 sq. ft.
Total = 10,070 sq. ft.

Plus [illegible]re lot and river frontage. Fully equipped workshops, building bays, etc.
Sound facilities: RCA—recording on magnetic and optical.
Cutting rooms: 2 (fully magnetic).

BRIGHTON

St. Nicholas Road, Brighton, Sussex (Brighton 209[illegible]-6 and 29962).
Inquiries: Wynne Film Productions, Ltd.

STAGES AND DIMENSIONS

(A) 60 ft. × 40 ft. = 2,400 sq. ft.
(B) 50 ft. × 40 ft. = 2,000 sq. ft.
Total = 4,400 sq. ft.

Sound facilities: 35-mm. magnetic tape and RCA optical.
Cutting room : 1.
Preview theatre, make-up, dressing and hairdressing rooms, full mobile location facilities.

BUSHEY

Melbourne Road, Bushey, Herts (Bushey Heath 1621).
Studio Manager : W. R. Partington.

STAGES AND DIMENSIONS

(A) 66 ft. × 33 ft. = 2,178 sq. ft.
(B) 25 ft. × 35 ft. = 875 sq. ft.
Total = 3,053 sq. ft.

Sound System: RCA magnetic and Leevers-Rich.
Cameras: Newall and Arriflex.
Theatre: Westar—RCA, Standard, Wide Screen and CinemaScope.
Cutting rooms: 5.

HALLIFORD

Shepperton, Middlesex (Walton 26341, five lines).
Studio Manager: Eugene Andrews.

STAGES AND DIMENSIONS

(A) 60 ft. × 60 ft. = 3,600 sq. ft.
(B) 60 ft. × 40 ft. = 2,400 sq. ft.
Total = 6,000 sq. ft.

Sound facilities: Westrex magnetic or optical. Facilities for dubbing: 5 magnetic/optical re-recorders, 4 loop heads. Full magnetic/optical transfer facilities.
1,000 amps on each stage.

KAY, CARLTON HILL

72A, Carlton Hill, St. John's Wood, London, N.W.8 (Maida Vale 1141).
Studio manager: Charles Parkhouse.

STAGES AND DIMENSIONS

(A) 36 ft. × 24 ft. = 864 sq. ft. and 22 ft. × 24 ft. = 528 sq. ft.
Total (T-shaped) = 1,392 sq. ft.

Sound facilities: RCA 35-mm. magnetic or photographic. 6 channels. 16-mm. magnetic or photographic. ¼ in. magnetic all speeds.
Cutting rooms: 2.

MERTON PARK

269, Kingston Road, London, S.W.19 (Liberty 4291).
Managing director: W. H. Williams.

STAGES AND DIMENSIONS

(A) 72 ft. × 66 ft. = 4,752 sq. ft.
(B) 65 ft. × 45 ft. = 2,925 sq. ft.
(C) Insert stage = 510 sq. ft.
Total = 8,187 sq. ft.

Sound facilities: Westrex—35-mm. magnetic, 35-mm VA photographic; Leevers-Rich Synchropulse; eight-head dubbing.
Cutting rooms: 20, plus 3 negative cutting rooms.

MGM BRITISH

Boreham Wood, Herts (Elstree 2000).
Managing director: Matthew Raymond.

STAGES AND DIMENSIONS

(A) (1) 11,520 sq. ft. and (2) 7,100 sq. ft.
(B) (3) 18,820 sq. ft.
(C) (4) 11,520 sq. ft. and (5) 7,100 sq. ft.
(D) (6) 11,500 sq. ft. and (7) 6,120 sq. ft.
Total = 73,680 sq. ft.

Sound facilities: Westrex magnetic and optical (Leevers Rich for location purposes),
Cutting rooms: 17.

NEW ELSTREE

Elstree Road, Elstree, Herts (Elstree 3232).
Studio Manager: M. Stephenson.

STAGES AND DIMENSIONS

(A) 95 ft. × 50 ft. = 4,750 sq. ft.
(B) (C) 50 ft. × 30 ft. = 1,500 sq. ft. each.
(D) (E) 100 ft. × 44 ft. = 4,400 sq. ft. each.
(F) 120 ft. × 50 ft. = 6,000 sq. ft.
Total = 22,550 sq. ft.

Sound facilities : Westrex.
Cutting rooms: 8.

PINEWOOD

Iver Heath, Bucks (Iver 700).
Executive producer: Earl St. John.
General manager: A. W. Robinson.
Secretary: D. F. Holland.

STAGES AND DIMENSIONS

(A), (D), (E), 165 ft. × 110 ft. = 18,150 sq. ft. (Each with build in tank 40 ft. × 30 ft., × 8 ft.)
(B), (C) 110 ft. × 82 ft. = 9,020 sq. ft.
(F) 54 ft. × 50 ft. = 2,700 sq. ft.
(G) 57 ft. × 80 ft. = 4,560 sq. ft.
Sound projection tunnel 262 ft. × 32 ft. 6 in.
(H) 48 ft. × 34 ft. = 1,632 sq. ft.
Music stage (at Denham) 117 ft. × 77 ft. = 9,009 sq. ft.
Special effects stage (silent) 89 ft. × 80 ft. = 7,120 sq. ft.
Lot space: approximately 72 acres.
Outdoor tank 204 ft. × 220 ft. at widest point reducing to 110 ft. Depth of water approx. 3 ft. but contains sump in tank centre 50 ft. × 15 ft. × 8ft. Backing 240 ft. × 60 ft.

Cutting rooms: 37.
Preview rooms: 6.
Sound facilities: Westrex magnetic.

SHEPPERTON

Squires Bridge Road, Shepperton, Middlesex (Chertsey 2611).
Managing director: Adrian D. Worker.

STAGES AND DIMENSIONS

(A), (C) 150 ft. × 120 ft. = 18,000 sq. ft.
(B), (D) 100 ft. × 120 ft. = 12,000 sq. ft.
(G) 72 ft. × 94 ft. = 6,768 sq. ft.
(E), (F) 72 ft. × 44 ft. = 3,168 sq. ft.
Silent Stage 250 ft. × 119 ft. = 29,750 sq. ft.
Scoring Stage 72 ft. × 103 ft. = 7,416 sq. ft.
Insert Stage 80 ft. × 36½ ft. = 2,920 sq. ft.
Trick Stage 70 ft. × 40 ft. = 2,800 sq. ft.
Total = 115,990 sq. ft.

Sound facilities: Westrex RCA magnetic and optical.
Cutting rooms: 36.

TWICKENHAM

The Barons, St. Margarets, Twickenham, Middx. (Popsgrove 4477).
Directors: K. W. Shipman, G. J. Shipman.
Secretary: Miss D. E. Borlindor.
Studio and production controller: Guido Coen.
Studio Manager: W. F. Beck.

STAGES AND DIMENSIONS

(A) 116 ft. × 62 ft. = 7,192 sq. ft.
(B) 40 ft. × 50 ft. = 2,000 sq. ft.
(C) 95 ft. × 60 ft. = 5,800 sq. ft.
Total = 14,992 sq. ft.

Sound facilities: RCA optical and magnetic.
Cutting rooms: 6.
Music and re-recording theatre: RCA sound system, operating as from December, 1960.

WALTON

Walton-on-Thames, Surrey (Walton 28811).
Managing director: J. K. Morris.

STAGES AND DIMENSIONS

(A) 120 ft. × 85 ft. = 10,200 sq. ft. (with tank).

continued on page 115

THE MANAGEMENT AND STAFF OF

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for the
New Year
from
Jack Bostock

PHOTOGRAPHIC ENTERPRISE

65 Fleet Street, E.C.4
26a Brewer Street, W.1

PRODUCTION FACILITIES—continued

(B) ft. × 52 ft. = 4,264 sq. ft.
(C) ft. × 60 ft. = 6,600 sq. ft.
(D) ft. × 60 ft. = 7,200 sq. ft. (with tank)
(E) ft. × 32 ft. = 2,080 sq. ft.
Total = 30,344 sq. ft.

Music recording stage 100 ft. × 60 ft.
Commercial stage (F) 60 × 25.
Closed circuit television theatre.
Sound facilities: RCA and Westrex magnteic and optical recording. RCA dubbing.
Cutting rooms: 10.

OTHER FACILITIES

CARD[illegible] FILM SERVICE

33/5, Endell Street, W.C.2. (Tem. 9407.)
Cameras: 35-mm. Arriflex and 16-mm. Bell and Howell.
Cutting Rooms: Eight 35-mm. and two 16-mm. rooms.

J. D. CHAMBERS AND PARTNERS LTD.

143, Wardour Street, London, W.1 (Gerrard 0719)
Contact: J. C. Baker.
Titling: For feature films and television series.
Rostrums: With Mitchell and Vinten cameras.
Special facilities: Title design and advisory service. Special titling production techniques. Matting, bipack shooting, animation.

CINESPHERE LTD.

Lysbeth House, Soho Square, W.1.
Facilities for live-action shooting with up-to-date cameras and sound equipment.

DE LANE LEA PROCESSES LTD.

12, Moor Street, London, W.1 (Ger. 8105).
Dubbing, post-syncing and commentary in all languages.
Studio: 11a, Old Compton Street, London, W.1 (Ger. 3441).

FILM PARTNERSHIP LTD.

In association with Puritan Films Ltd.

246, Gt. Portland Street, London, W.1 (Euston 5292 and 6841).
Contact for hire: B. Parry.
No stage but camera and editing crews available.
Cameras: 35-mm. blimped Arriflex, 16-mm. Arriflex, 35-mm. Newman Sinclairs.
Sound: Tape (EMI TR52) and an L2.
Cutting rooms: 35-mm. (optical and magnetic Moviolas), 16-mm. (optical and magnetic Moviolas).
Projection: 16-mm.
Special facilities: All types and stages of production and sub-contract work undertaken.

FILM PRODUCTIONS LTD.

15, Cooper Street, Manchester, 2 (Central 9314).
Contact for hire: Mr. Want.
One studio: 20 x 15 ft., two cameramen and one sound engineer.
Cameras: Two 35-mm. and two 16-mm.
Current available: 60 amps. Lighting equipment 1-5kW, 1-2kW, 2-500 W.
Sound: Magnetic tape and striped film. Commentary.
Projection: 16-mm. and 35-mm.

FILM SURVEYS LTD.

54, Upper Montagu Street, London, W.1 (Ambassador 5494).
Contact for hire: Studio manager.
One stage, 15 x 12 ft. frequently available, with camera and lighting crew.
Cameras: 16-mm. and 35-mm. with zoom, wide-aperture and wide-angle lenses.
Lighting: 200 amps., 5 and 2kWs and battens.
Sound: Tape—commentary and sync. speech, 35-mm. and 16-mm.
Cutting rooms: 16-mm.

Special facilities: Animation, titles, time-lapse.
Projection: 16-mm. Bell and Howell, double-headed.

HALAS AND BATCHELOR CARTOON FILMS LTD.

Lysbeth House, Soho Square, London, W.1 (Gerrard 7681/2/3).
Studios: 2, 3, 4, Dean Street, W.1.
Animation (Stroud), Ltd., Church Road, Cainscross, Stroud, Gloucs.
Contact for hire: Secretary.
Special effects and animation facilities, with model and animation film production. Cutting room facilities.
Cameras: 35-mm. Five Bell and Howell rostrum cameras, and Oxberry animation camera.

KINOCRAT FILMS LTD.

Kinocrat House, Cromwell Road, London, S.W.7 (Frobisher 2242/3/4).
Contact for hire: Brian Gibson, director and general manager.
Two stages, 500 sq. ft. (silent) and 600 sq. ft. (sound) occasionally available, with camera, director, electrician, editing and recording.
Cameras: 16-mm. blimped Arriflex; 16-mm. blimped Cine-Kodak Special; Bolex, etc.
Current available: 120 amps.
Lighting equipment: 5kW, 2kW, 500W and sundries.
Sound equipment: Magnetic 16-mm. film disc and tape. Commentary, post-sync., dubbing, etc.
Cutting rooms: 16-mm. sound and silent.
Projection: 16-mm. only, optical and/or magnetic, combined or double-head.

LEEVERS, RICH AND CO. LTD.

80/82, Wardour Street, London, W.1 (Ger. 4161).
Sound equipment: Western Electric variable area 35-mm. also non-royalty variable area for 16-mm. optical. Magnetic 35-mm., 16-mm. and tape.
Special facilities: Post-synchronising and mixing to screen (35-mm. and 16-mm.) Sound library. Transcription from 35-mm., 17.5-mm. and 16-mm. (optical or magnetic) tape, and disc to any medium.

LOCATION SOUND FACILITIES LTD.

Lancaster Mews, Richmond, Surrey (Richmond 6625).
Contact for hire: F. J. Hales.
No stage but sound technicians always available.
Sound: Westrex 1135 and 1200 magnetic recorders, radio transmitters, transhailers, public address, RCA, Westrex and AKG microphones. Mole-Richardson booms, sync. disc and magnetic playback. A hire service with or without technicians.

MARYLEBONE STUDIOS

(The Voice of London, Ltd.), 245, Marylebone Road, London, N.W.1 (Ambassador 1881).
Contact: P. Birch, studio manager.
Two stages, 56 ft. x 23 ft. and 46 ft. x 23 ft. Available with camera and sound technicians.
Cameras: Newall.
Current available: 300 amps. per stage.
Sound: Westrex equipment. Commentary and re-recording.

NATIONAL FILM AGENCY (STOTT AND BARROW LTD.)

62, 64, 66, 74, Victoria Street, Manchester, 3 (Bla. 0334 and Rus. 6051).
Contact for hire: E. Barrow.
One stage, 60 ft. x 30 ft., always available, with directors, cameramen, sound engineers, lighting electricians, editors.
Cameras: 35-mm. sync. Vinten, 16-mm. sync. Vinten, Kodak Special, Bolex, Eymo, Debrie, Wall/W. E. Newman Sinclairs, Movikon, Zoom lens.
Current available: 100 amps.
Lighting equipment: 5kW, 2kW, etc.
Sound: 5 dubbing heads 35-mm. and 5 dubbing heads 16-mm., variable density, 35-mm. and 16-mm., perf., sync. tape. Direct sound, post sync., dubbing from optical/magnetic/disc on 35-mm. and 16-mm.
Cutting rooms: 35-mm. Moviola, Acmiola, 16-mm. Acmiolas, all editing facilities, silent heads, mechanical joiners.
Special facilities: Animation, 35-mm./16-mm., Technicolor, Kodachrome.
Projection: 35-mm., 16-mm. Viewing theatre.

NEWSREEL AND DUBBING SERVICES LTD.

19, Lisle Street, London, W.C.2 (Ger. 4476, 7105).
Sound equipment: Westrex, 35-mm. and 16-mm., disc and tape.
Special facilities: Recording, re-recording, transcription.

S. D. ONIONS LTD.

262, Watford Way, Hendon, N.W.4.
Contact for hire: S. D. Onions.
Camera hire: Newall, Sinclair and Vinten, 35-mm.

PHOTOGRAPHIC ELECTRICAL CO. LTD.

71, Dean Street, London, W.1 (Gerrard 4633).
Editing Equipment: Editola and Ciniola Film Editing Machines Optical Magnetic. Magnetic Track Readers, Rewinders, Joiners, Measurers, Spools, Synchronisers, Bins, and Sundries. Available for purchase or hire.
Special facilities: Prompt service to all types of equipment.

S. PRESBURY AND CO. LTD.

Gloucester House, Kemble House, 59, Dean Street, London, W.1 (Whitehall 3601).
Contact for hire: Albert Rayner.
One stage 67 ft. x 27 ft. available, with all grades of technicians.
Cameras: 35-mm. Arriflex, Newall, Newman Sinclair, 16-mm. Bell and Howell.
Current available: 150kW. Lamps for most requirements, reinforced as necessary.
Sound: Westrex magnetic. Direct sound, playback, wild commentary.
Cutting rooms: 35-mm. and 16-mm.
Special facilities: Titles, animation.

STANLEY SCHOFIELD PRODUCTIONS LTD.

6, 7 and 8, Old Bond Street, London, W.1 (Mayfair 4642).
Contact for hire: R. Wilsdon.
One stage, 26 ft. x 14 ft., frequently available, with all grades of technicians.
Cameras: 35-mm. Arriflex, 16-mm. Cinekodaks and Bolexes.
Current: 50 amps.
Lighting equipment: 10 2-kw, pups, bashers, scoop and numerous photofloods.
Sound: Tape and disc. Commentary and re-recording.
Cutting rooms: Four 16-mm.
Special facilities: Titles.
Projector: 16-mm. Bell and Howell.

SOUND-FILM SERVICES (PROPRIETORS: CINEMA LIAISON LTD.)

27, Charles Street, Cardiff (Cardiff 25715).
Contact for hire: R. Colwyn Wood.
One stage, 20 ft. x 16 ft. frequently available with cameramen, sound recordist and projectionist.
Cameras: 16-mm. Bell and Howell turret head.
Lighting available: Colortran, etc., with generator for location work.
Sound: Magnetic tape; magnetic film (16-mm.). Commentary, music, re-recording and transfer.

continued overleaf

PRODUCTION FACILITIES—continued

Cutting rooms: One 16-mm. room.
Projection: 35-mm. picture with optical sound. 16-mm. picture with optical and magnetic sound. Single and double-head.

STUDIO FILM LABORATORIES LTD.

71, Dean Street, London, W1 (Gerrard 0831-5).
Cameras: Available for hire: 35-mm. Newman-Sinclair and ancillary equipment.
Cutting rooms: Available for hire with Optical/Magnetic Editolas and Ciniolas and modern equipment.

STUDIO VANESSA LTD.

50, Glebe Place, Chelsea, S.W.3.
Contact for hire: Miss Richards.
Two stages, 30 ft. x 27 ft., 40 ft. x 27ft., frequently available.
Current available: 150 amps.
Lighting equipment: Two 5kW, five 2kW, two 500W.

STUDIO VERNON AND TELEVISION TITLES

15, Poland Street, London, W.1.
Contact for hire: V. H. Burrows.
Titles: Titles for TV and film in colour, black-and-white.
Stills: Enlargements from half-plate and 35-mm. negs. up to 20 in. x 30 in.
Animation: Animated sequences but not at the present pure cartoon work.
Special facilities: An animation bench can be hired if desired.

TELEFILMS AND RECORDERS (LONDON)

27, Soho Square, London, W.1 (Ger. 5969 and 8435).
Contact for hire: C. Green.
Sound equipment: 35-mm. and 16-mm. magnetic and photographic, tape, disc. Mobile equipment.
Projection: RCA sound.

UNITED MOTION PICTURES (LONDON) LTD.

24 Denmark Street, London, W.C.2 (Temple Bar 2025-6).
Contact for hire: J. Sheppard.
Studio frequently available for hire, with sound engineers and projection technicians.
Cameras: 35-mm. Newman-Sinclair. 16-mm. Arriflex blimped. 16-mm. Cine-Kodak Special.
Sound: 16-mm. magnetic film or tape, 35-mm. and 16-mm. optical. Lip sync. commentary, transfer.
Cutting rooms: 16-mm.
Special facilities: 16-mm. titling, editing.
Projection: 16-mm. optical or magnetic sound.

WEST OF ENGLAND FILM UNIT LTD.

30, Broad Street, Bristol, 1 (Bristol 28587-27241).
Contact for hire: S. Jones-Frank or W. D. I. Gunn.
One stage, size 14 ft. x 18 ft., frequently available with camera, sound and lighting technicians.
Cameras: Five 35-mm. and two 16-mm.
Current available: 160 amps.
Sound equipment: Sync. and sound on tape. Also non-sync.
Recording facilities: Dubbing theatre, post sync.
Cutting rooms: One 35-mm. and one 16-mm. room.
Special facilities: Animation.
Projection: 35-mm. and 16-mm. sound and mute (double head).

WYNNE FILM PRODUCTIONS LTD.

Production-sales and cutting rooms, 84, Baker Street, London, W.1 (Hunter 3244/5/6/7). Administration and accounts, The Film Studios, St. Nicholas Road, Brighton, 1 (Brighton 20905/6).
Two stages, 60 ft. x 40 ft. and 55 ft. x 40 ft.
Camera Newall/Arrifex 35-mm.
Sound: 35-mm. Magnetic/optical RCA recordings and transfer. Stages fully equipped.

LABORATORIES

BRENT LABORATORIES LTD.

North Circular Road, London, N.W.2 (Gladstone 4271).
Facilities: 35-mm. and 16-mm. black-and-white, titling, editing, 16-mm. Kodachrome, 35-mm. and 16-mm. optical sound recording five or wild (16 f.p.s. and 24 f.p.s.), 35-mm. and 16-mm. track dubbing from magnetic tapes or disc, etc., studio hire, lip sync. recording.

COLOUR FILM SERVICES LTD.

22/25, Portman Close, Baker Street, London, W.1 (Tel.: Hunter 0408). Telegrams: Colorphilm, London.
Facilities: 16-mm. Kodachrome printing, standard and imperial (colour corrected); 16-mm. Eastman Color printing and processing; Ektachrome Commercial processing and printing; negative cutting and preview theatre.

FILMATIC LABORATORIES LTD.

Colville Mews, Lonsdale Road, London, W.11 (Bayswater 9391-2).
Facilities: 16-mm. black-and-white, Kodachrome and Eastman Color.

HENDERSON FILM LABORATORIES LTD.

18/20, St. Dunstan's Road, London, S.E.25. (Livingstone 2255.)
Facilities: 35-mm. and 16-mm. negative developing, 35-mm. and 16-mm. black-and-white film printing, 35-mm. and 16-mm. black-and-white and colour film, protection and regeneration.

GEORGE HUMPHRIES AND CO. LTD.

71/81, Whitfield Street, Tottenham Court Road, London, W.1 (Museum 3636). Administrative offices: 30, New Bond Street, W.1 (Mayfair 8711).
Facilities: 35-mm. and 16-mm. black-and-white and Eastman Color. All processing and related services.

IDEAL FILM LABORATORIES LTD.

89/91, Wardour Street, London, W.1 (Gerrard 0731).
Facilities: Sub-titling in all languages by direct impression on black-and-white or colour prints. Preparation of foreign versions.

KAY LABORATORIES LTD.

Oxford Road, Finsbury Park, London, N.4 (Archway 3050).
Facilities: 35-mm. and 16-mm. black-and-white and Eastman Color.

KAY (WEST END) LABORATORIES LTD.

22, Soho Square, London, W.1 (Gerrard 7811).
Facilities: 35-mm. and 16-mm. black-and-white.

PATHE LABORATORIES LTD.

103/109, Wardour Street, London, W.1 (Gerrard 0444). Tel. Add.: Pathirema, Rath, London. Also at Boreham Wood, Herts. Tel.: Elstree 1600. Specialist black-and-white film processors, 35-mm., 16-mm. and 8-mm. Telerecording. Optical work.

POLIWAX LTD.

49, Praed Street, London, W.2 (Paddington 0372).
Facilities: "Poliwax" film preservative and regenerative treatment.

THE RANK LABORATORIES (D NHAM) LTD.

Denham, Uxbridge, Middx. (Denha 23), and School Road, London, N.W.10 4030).
Facilities: Black-and-white and pro-cessing in all systems and sizes: trick departments, cutting rooms, ording (Westrex), etc.

THE RANK LABORATORIES (DE AM) LTD. OLYMPIC LABORATORY

School Road, London, N.W.10 (Elgar).
Facilities: 35-mm., 16-mm. and 8-mm. -and-white processing, titling, editing, reco etc.

REED'S COLOUR FILM LABORAT RIES

89/91, Wardour Street, London, W.1 errard 5716 and 8935).
Facilities: 16-mm. Kodachrome (printin only), Eastman Color and Ektachrome proc ng.

STUDIO FILM LABORATORIES L D.

71, Dean Street, London, W.1 (Gerrard 31).
Facilities: Production and Television Pr essing 35-mm. Titles, Opticals, Special Eff ts in colour and black-and-white. Prompt se vice a speciality.

TECHNICOLOR LTD.

Bath Road, Harmondsworth, West Drayton, Middx (Skyport 5432).
Facilities: Professional colour and black-and-white film processing laboratory. All facilities for production and release printing, including Technirama.

ZONAL FILM FACILITIES LTD.

The Tower, Hammersmith, London, W.6 (Riverside 8741/3). Telegraphic Address: Zonagram, Hammer, London.
Facilities: Magnetic striping, all gauges.

PREVIEW THEATRES

AB-PATHE

2nd Floor, Film House, 142, Wardour Street, London, W.1 (Gerrard 0444).
Owners: Associated British Pathe, Ltd.
Available: 9 a.m. to 6 p.m. £4 per hour. £ per hour in overtime.
Seating capacity: 25.
Screen size and aspect ratios: 5 ft. 8 x 4ft. 3in., 1.33:1; 7 ft. 6 in. x 4 ft. n., 1.75:1.
Projector lighting: Xenon.
Projectors and sound: Philips double-band 56 projectors with Philips sound-heads and A Review equipment, interlocked to run mu 3-tracks and microphone, with mixing on th tre console.
Sound tracks available: Normal combined nts with optical sound. Separate picture, with ee sound tracks, magnetic and/or optical.
16-mm. projection: Philips with optical d. RCA Hollywood with mag/optical head all locked with 35-mm. tracks.

ACME

174, Wardour Street, London, W.1. Tel.: rard 1889/5339.
Available: 9 a.m.-5.30 p.m. Overtime 5.30 9 p.m.
Seating capacity: 23.
Screen size and aspect ratios: 8 ft. x 5 ft. for example: 4 x 3-1.85:1. CinemaSc 10 ft. x 3 ft. 9 in. Ross/Expandascope
Projector lighting: Arc.
Projectors and sound: Kalee No 12's. heads. Double head/Magnetic/optical.
3-D: Not available.
Stereophonic sound reproduction: Not ava
Sound tracks available: Normal con prints: Magnetic—3 track, optical—1 ck. Double head: Magnetic—optical.
16-mm. projection: Available, magnetic nd

ptical. Simplex Ampro, double-band projec- r (Cinetechnic), 100 Mil edge track playback/ cording to BBC specification, for double- nd projection of unmarried prints (mag- tic) or recording, or tape transfers to -mm. CinemaScope or standard projection. ixing control from console (disc, tape, crophone) available from No. 2 theatre.

ing **room:** Full facilities. Two cutting ms. Dubbing theatre, twin turntable. TV nscription.

A OCRAT SOUND FILM SERVICES

3 , Wardour Street, London, W.1. Tel.: rard 6839.

Av able: 9 a.m. to 6 p.m.
Se ng capacity: 10.
Sc n size and aspect ratios: 4 ft. x 3 ft.
Pr ctor lighting: Incandescent.
Pr tors and sound: Bell Howell 16-mm. opti- magnetic.

16- n. projection: Available with optical or netic sound. 16-mm. only.

TH BRITISH COUNCIL

6, nover Street (postal address 3, Hanover St et), London, W.1. Tel.: Grosvenor 8011.

Available: 9.15 a.m. to 6 p.m. £3 per hour. A er 6 p.m. £5 per hour.
Seating capacity: 107.

Screen size and aspect ratios: 9 ft. x 6 ft. 6in. Fixed aspect ratio 1.33; plus tv cut-off.
Projector lighting: Arc.
Projectors and sound: Kalee 12 Western Mirrophonic. C35-H-NS-ANN. Elect. Int/Lock 2/MCS-2 Dummy heads.
3-D: Available.
Sound tracks available: Normal combined prints with optical sound. Separate picture and optical sound films.

16-mm. projection: Magnetic optical 16-mm., Bell and Howell. 630D projector mag/opt.

CELLULOID THEATRE

84, Wardour Street, London, W.1. Tel.: Gerrard 2368/9.

Owners: Celluloid Despatch Services, Ltd.
Available: 9 a.m.-5.30 p.m. After 5.30 usual charge plus £1 per hour overtime.
Seating capacity: 43.
Screen size and aspect ratios: Wide screen (1.75:1) and 4:3. CinemaScope.
Projector lighting: Arc.
Projectors and sound: Ross GC RCA.
3-D: Not available.
Sound tracks available: Normal combined prints with optical sound. Separate picture and optical sound films.

16-mm. projection: Available.

CROWN THEATRE

86, ardour Street, London, W.1. Tel.: Gerrard 23/9309.

Pro ietors: H. T. Frost.
A able: On application.
Se ng capacity: 70.
Sc n size and aspect ratios: 5 ft. 5 in. x 9 ft n. and 5 ft. 5 in. x 7 ft. 8 in.
Pr ctors and sound: Simplex. RCA sound.
So d tracks available: Optical and magnetic.
16- m. projection: Available.
F **editing rooms** for hire.

H MMER FILM AND THEATRES LTD.

1 Wardour Street, London, W.1. Tel.: Gerrard 82 (Gerrard 9787).

A ilable: All hours. £5 per hour 8.30 a.m.- p.m. Other hours plus operators' over- ne.
S ing capacity: 128.
S een size and aspect ratios: CinemaScope 35:1 6 ft. 1 in. x 13 ft. 3 in. Wide screen 66:1 6 ft. 1 in. x 10 ft. 1 in. Standard 1.33:1 ft. 1 in. x 8 ft.

P jector lighting: Arc.

P jectors and sound: Kalee 12. RCA.

S nd tracks available: Combined optical prints. ouble head optical and magnetic.

1 mm. projection: By arrangement.

GEO. HUMPHRIES AND CO. LTD.

71-81, Whitfield Street, London, W.1. Tel.: Museum 3636.

Available: 10 a.m.-5.30 p.m.
Seating capacity: 10.
Screen size and aspect ratios: 1.33:1: 1.66:1: and 2.35:1 and 2.55:1 anamorphic.
Projector lighting: Xenon and HI and LI arcs.
Projectors and sound: Simplex. Westrex cloverleaf and RCA cloverleaf: 100-mm. and 200-mm. push-pull Westrex. and 100-mm. push-pull RCA.
Sound tracks available: Normal combined prints with optical sound. Separate picture and optical sound film.
16-mm. projection: Available.

INDEPENDENT ARTISTS LTD.

Beaconsfield Film Studios, Beaconsfield, Bucks. Tel.: Beaconsfield 1563.

Available: All times. By arrangement.
Seating capacity: 40.
Screen size and aspect ratios: All—including CinemaScope ratio.
Projector lighting: Arc.
Projectors and sound: Two Ross projectors—RCA optical and magnetic sound non-interlocking.
3-D: Not available.
Sound tracks available: Normal combined prints with optical sound. Normal combined prints with Perspecta optical sound. Separate picture and optical sound films on each projector. Separate picture and magnetic single-track films on each projector.

KAY, CARLTON HILL STUDIOS

72a, Carlton Hill, St. John's Wood, N.W.8. Tel.: MAI. 1141.

Owners: Kay Laboratories, Ltd., 49a, Oxford Road, Finsbury Park, N.4.
Available: On application.
Seating capacity: 10.
Screen size and aspect ratios: 1.33:1; 1.66:1; 1.8:1.
Projector lighting: HI Arc.
Projectors and sound: Simplex. RCA.
Sound tracks available: RCA six magnetic or photographic heads.
16-mm. projection: Interlock 16-mm. picture 35-mm. magnetic or photographic, 16 striped or photographic.

KINOCRAT HOUSE

85, Cromwell Road, London, S.W.7. Tel Frobisher 2242/3/4.

Owners: Kinocrat Films, Ltd.
Available: 9 a.m. to 6 p.m. weekdays. £2 per hour. Other times £4 per hour.
Seating capacity: 8.
Screen size: 3 ft. x 4 ft.

Projector lighting: Incandescent.
Projectors: Bell and Howell.
Sound tracks available: Normal combined prints with optical or magnetic sound. Separate picture and optical sound films. Separate picture single-track magnetic sound films.
16-mm. projection: Only 16-mm. available.

MERTON PARK STUDIOS LTD.

269, Kingston Road, Merton Park, London, S.W.19. Tel.: Liberty 4291.

Available: Monday-Friday 8.30 a.m.-6 p.m. (Or by arrangement.)
Seating capacity: 10.
Screen size and aspect ratios: Standard screen 6 ft. x 4 ft. 6 in.
Projector lighting: Arc.
Projectors and sound: Simplex. Westrex.
Sound tracks available: Normal combined prints with optical sound. Separate picture and up to three magnetic or photographic tracks with sound control mixing panel.
16-mm. projection: Available.

NATIONAL FILM THEATRE

South Bank, Waterloo, S.E.1. Tel.: Waterloo 3232.

Owners: British Film Institute.
Available: 10 a.m. to 11 p.m. (Monday-Friday) £2 15s. per hour. No booking first Tuesday of each month.
Seating capacity: 500 in main theatre; 20 in small theatre.
Screen size and aspect ratios: Normal 5 ft. 7 in. x 4 ft. 1 in., to CinemaScope 11 ft. 2 in. x 4 ft. 1 in. 1.33:1: 1.34:1 (16-mm): 1.38:1: 1.76.1: 1.85:1: 2:1: 2.35:1: 2.68:1: (16-mm. anamorphic).
Projector lighting: Incandescent on 16-mm. Arc 35-mm.
Projectors and sound: GB-Kalee 18. Duosonic sound.
Sound tracks available: Normal combined prints with optical sound.
16-mm. projection: Available. Magnetic reproduction and recording with full, half and edge striped track.

PATHE EQUIPMENT LTD.

177, Wardour Street, London, W.1. Tel.: Gerrard 1544, ext. 320.

Available: Any time day or night, and week-ends by arrangement: £2 2s. to £3 per hour.
Seating capacity: 10.
Screen size and aspect ratios: 7 ft. 6 in. x 3 ft., Standard, wide screen, CinemaScope, etc.
Projector lighting: Ross auto feed high-intensity arcs.
Projectors and sound: Super Simplex. RCA.
3-D: Available at reasonable notice.
Sound tracks available: Normal combined prints

continued overleaf

FOR SOUND ON LOCATION

KING OF KINGS · LION OF SPARTA · IT HAPPENED IN ATHENS · LISBON · AROUND THE WORLD IN 80 DAYS · THE QUIET AMERICAN · HEAVEN KNOWS MR. ALLISON · THE ANGRY HILLS · ROOTS OF HEAVEN · VIRGIN ISLAND · EUROPE BY NIGHT · TIME TO LOVE · FOR THE FIRST TIME · DIARY OF ANNE FRANK BABETTE GOES TO WAR · SCENT OF MYSTERY · BONJOUR TRISTESSE · SOLOMON AND SHEBA · IT STARTED WITH A KISS · ROYAL BALLET · GULLIVER'S TRAVELS · CONSCIENCE BAY · THE WORLD BY NIGHT · SWISS FAMILY ROBINSON

LOCATION SOUND FACILITIES LTD.

Lancaster Mews, Richmond, Surrey. Telephone: Richmond 6625

PRODUCTION FACILITIES—continued

with optical sound; Separate picture and optical sound films.
16-mm. projection: Available, optical and magnetic 1,000 watt lighting. CinemaScope.

RADIANT PREVIEW THEATRE

171, Wardour Street, London, W.1. Tel.: Gerrard 4721.
Owners: Film Production Services (Surrey), Ltd.
Available: Any time. 42s. per hour ordinary. 52s. per hour double head (1½ time after 6 p.m.). CinemaScope £3 10s. per hour, £4 10s. after 6 p.m. 16-mm. Projection at same rates.
Seating capacity: 13.
Screen size and aspect ratios: Normal—1.75:1 wide screen: CinemaScope optical 2.35:1. Superscope 2:1.
Projector lighting: Arc.
Projectors and sound: Simplex, RCA, fully magnetic.
Sound tracks available: Normal combined prints. with Perspecta optical sound. Separate picture and optical sound films. Separate picture and optical sound.

RCA GREAT BRITAIN LTD. (RECORDING STUDIO)

The Tower, Hammersmith Broadway, London, W.6. Tel.: Riverside 8641.
Available: 9 a.m.-6 p.m. Monday-Friday inclusive. Saturdays and Sundays by arrangement.
Seating capacity: 12-30.
Screen size and aspect ratio: 23 ft. x 9 ft. (CinemaScope and 70-mm.), 10 ft. 4 in. x 7 ft. 7 in. (Standard).
Projector lighting: Arc.
Projection and sound: 35-mm. Ross and 70-mm. Bauer, 16-mm. B.T.H. with RCA sound system.
Sound tracks available: Combined 35-mm. optical, CinemaScope, Magoptical, Perspecta, 200 mil. push pull, 76 mil. push pull, 1-200 mil. magnetic, 3-200 mill magnetic, 4-150 mil. magnetic, 6-70 mil. magnetic, 6-100 mil. magnetic, combined 16-mm. optical and magnetic, 1-200 mil. 16-mm. magnetic, 1-100 mil. magnetic, 17½-mm. magnetic at 90 ft. per minute, 17½-mm. magnetic at 45 ft. per minute, interlocked 78 rpm discs.
16-mm. projection: Combined optical and magnetic or interlocked with all above optical and magnetic tracks.

RENOWN

54-58, Wardour Street, London, W.1. Tel.: Gerrard 5706.
Owners: Renown Theatres, Ltd.
Available: At all times.
Seating capacity: 10 (with provision for six extra).
Screen size and aspect ratios: 1.33:1 to 2.35:1 (inc.). Academy frame, wide screen, CinemaScope.
Projector lighting: Monarcs.
Projectors and sound: Ross GC projectors. RCA optical and single track magnetic sound.
Sound tracks available: Normal combined prints with optical sound. Separate picture and optical sound films. Separate picture and single track magnetic sound films. 16-mm. optical.

SHAW FILM PRODUCTIONS

Royalty House, 72, Dean Street, London, W.1. Tel.: Gerrard 5791.
Available: 9 a.m.-1 p.m., £3 5s. per hour. 1 p.m.-6 p.m., £4 per hour. After 6 p.m., £4 10s. per hour: plus overtime rate for projectionist.
Seating capacity: 21.
Screen size and aspect ratios: Normal; widescreen, 1.75:1; anamorphic, 2.35:1.
Projector lighting: Arc.
Projectors and sound: RCA.
3-D: Selsyn interlock.
Sound tracks available: Normal combined prints with optical sound, also studio magnetic 200-mm. separate picture and optical sound films. Separate picture and single track magnetic sound films, studio magnetic 20-mm.
16-mm. projection: Bell and Howell 609 arc light.

STANLEY SCHOFIELD PRODUCTIONS

6-7-8, Old Bond Street, London, W.1. Tel.: Mayfair 4642/3.
Available: 9 a.m.-6 p.m. £3 3s.—£5 5
Seating capacity: 25.
Screen size: 5 ft. 4 in.
Projector lighting: Incandescent.
16-mm. projection: 16-mm. only.

STUDIO FILM LABORATORIES

71, Dean Street, London, W.1. Tel.: Gerrard 0831.
Available: Day and evening, Monday to Friday. 36s. per hour (48s. per hour separate picture and optical sound film), with additional charges for evening facilities and also for magnetic sound films.
Seating capacity: 21.
Screen size and aspect ratio: 6 ft. x 4 ft. 4 in. 1.33:1.
Projector lighting: Arc.
Projectors and sound: Simplex. RCA.
Sound tracks available: Normal combined prints with optical sound. Separate picture and optical sound films. Separate picture and single track magnetic sound films.
16-mm. projection: Available.

WARWICK FILM PRODUCTIONS

3, Audley Square, London, W.1. Tel.: Grosvenor 7621.
Available: By arrangement.
Seating capacity: 45.
Screen size and aspect ratios: CinemaScope magnetic picture 15 ft. 6 in. x 6 ft. CinemaScope optical 14 ft. 3 in. x 6 ft. Wide screen 11 ft. 2 in. x 6 ft. Standard picture 8 ft. 4 in. x 6 ft.
Projector lighting: Arc lamps.
Projectors and sound: Westar projectors with Westrex sound equipment. (Reversible projectors.)
3-D: Electrical and interlocking.
Stereophonic sound reproduction: Westrex.
Sound tracks available: Normal combined prints with optical sound; normal combined prints with Perspecta optical sound, free channel optical; combined prints with four-track magnetic sound; separate picture and optical sound films; separate picture and single-track magnetic sound films.
16-mm. projection: Available.

BRITISH PRODUCTION RECORD—continued

TWICKENHAM

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
Lhe Challenge	John Temple-Smith	John Gilling	Gordon Dines	Alliance	B. and W.	Wide screen
Tight Up the Sky	Lewis Gilbert	Lewis Gilbert	John Wilcox	Bryanston	B. and W.	Wide screen
Saturday Night and Sunday Morning	Harry Saltzman Tony Richardson	Karel Reisz	Freddie Francis	Bryanston	B. and W.	Wide screen
The Wind of Change	John Dark	Vernon Sewell	Basil Emmett	Bryanston	B. and W.	Wide screen
Fury at Smugglers' Bay	John Gilling	John Gilling	Harry Waxman	Regal Films International	Eastman	Panascope
The Big Gamble	Darryl F. Zanuck	Richard Fleischer	William Mellor	20th Century-Fox	Eastman Color	CinemaScope
Double Bunk	George H. Brown	Pennington Richard	Stephen Dade	Bryanston	B. and W.	Wide screen

Television Commercials made by Anglo-Scottish, TV Guild and H. F. Lloyd Productions.

WALTON

Title	Producer	Director	Lighting Cameraman	Renter	Colour System	Ratio
The Hand	Bill Luckwell	Henry Cass	James Harvey	Butchers	B. and W.	Wide screen
Jackpot	Maurice Wilson	Geoff Tully	James Harvey	Grand National	B. and W.	Wide screen
Danger Tomorrow	Jack Parsons	Terry Bishop	Ken Hodges	Anglo Amalgamated	B. and W.	Wide screen
The Man Who Couldn't Walk	Bill and Michael Luckwell	Henry Cass	James Harvey	Butchers	B. and W.	Wide screen
Just Joe	Roger Proudlock	Maclean Rogers	Geoffrey Faithfull	Archway	B. and W.	Wide screen
Not a Hope in Hell	R. Proudlock	M. Rogers	Geoffrey Faithfull	Archway	B. and W.	Wide screen
Oscar Wilde	William Kirby	Gregory Ratoff	Georges Perinal	20th Century-Fox	B. and W.	CinemaScope
The House in Marsh Road	Maurice Wilson	Montgomery Tully	J. Harvey	Grand National	B. and W.	Wide screen
Dr. Blood's Coffin	George Fowler	Sid Furie	—	United Artists	B. and W.	Wide screen
Circle of Deception	Tom Morahan	Jack Lee	Gordon Dines	20th Century-Fox	B. and W.	CinemaScope
The Gentle Trap	Jack Parsons	Charles Saunders	Ken Hodges	Butchers	B. and W.	Wide screen
Snake Women	George Fowler	Sid Furie	—	United Artists	B. and W.	Wide screen
Gallop for Piano	Henry Passmore	Michael Brandt	—	CFF	B. and W.	Wide screen
Ticket to Paradise	Charles Leeds	Francis Searle	Ken Hodges	United Artists	B. and W.	Wide Screen
Follow that Man	Charles Leeds	Jerry Epstein	Gerry Gibbs	United Artists	B. and W.	Wide Screen
Mary Had a Little	George Fowler	Eddie Buzzell	Desmond Dickinson	United Artists	B. and W.	Wide screen

DOCUMENTARIES

Aluminium Foil ... ... Produced and directed by Michael Brandt
Farm Buildings ... ... Produced by Michael Brandt
Fifty television commercials made during the year

SALES and Catering Review

GOOD SHOW...IT'S

Sun-Pat Elizabeth Shaw

Helm ROGALL'S DULCET

The show's a success! Just keep SUN-PAT, ELIZABETH SHAW, HELM ROYAL and ROGALL'S CANDYLAND CONFECTIONERY circulating and your audience will be more than contented – and for you this will mean EXTRA sales.

ALL THESE—from 3d matinee lines to the 4/- gift boxes— are Show Headliners—

Salted Peanuts · Salted Cashews · Salted Mixed Nuts
Mixed Nut Kernels · Nuts and Raisins · Popcorn
Peanuts and Raisins · Kandy Nuts · Chocolate Toffees
Assorted Fruit Jellies • Chocolate Peanuts · Chocolate Coated Raisins
Peanut Brittle · All-Nut Bars · French Nougat · Coconut Squares
Jelly Drops · Matinee Assortment · All Nut and Fruit Mix · Chocolate Almonds
Chocolate Hazels · Chocolate Brazils · Orange Milk Blocks · Milk Chocolate Blocks
Milk Chocolate Discs · Orange Milk Discs • Chocolate Mint Crispettes
Chocolate Fruit Crispettes · Liqueur Tots · Digestive Mint Creams
Chocolate Mint Creams · Chocolate Assorted Creams · Chocolate Coffee Creams
Chocolate Mint Crisps · Chocolate Ginger Leaves · Chocolate Digestive Mints
Gift Box (Milk) · Gift Box (Plain) · Bon-Bons · Harlequin Fruits
Chocolate Apricot Leaves · Chocolate Pineapple Leaves · Almond and Fruit Nougat Bar

Also, Dulcet lines, including the nationally known Sky Mints and Herbal Pieces and Swan Lake Assortment.

Send this coupon for sample range to:
L. G. HUTCHINSON (Sales Manager · Cinema Division)
H.S. WHITESIDE & CO. LTD · LONDON SE5. *Phone: RODNEY 5432 (15 lines)*

Name ....

Address ....

K.W.S.

Presenting

ELDORADOSCOPE

the greatest
aid to
cinema sales
since
the interval

NEW DIMENSION OF PERSONAL SERVICE
Eldoradoscope gives you *complete* scope for successfully selling Eldorado lines to your patrons. You have a sales problem. Tell us; we will be happy to send along one of our representatives to talk it over with you. That's the essence of our personal service. It doesn't stop at delivery. It's a personal service specially geared to help you in every possible way.
Plus! Big supporting features! Filmlets, Nylon overalls, Fibreglass sales trays, Cabinets, Display materials.
DUET 1/- VELVET LADY DAIRY ICE CREAM 1/-
ORANGE KWENCH (Lolly) 6d. CHOC BAR 6d. CUP 6d.

Eldorado
CINEMA SALES SERVICE

DEVON CREAMERY, STAMFORD STREET, LONDON, S.E.1. WATERLOO 2861 · PLEASE WRITE OR PHONE FOR FURTHER DETAILS

At your service . . .

More KINE. SALES pictures and information on the men you meet. Here we present the sales staff of Welch and Sons, operating under sales director Ian Welch. These men are there not only to sell, but to advise and help whenever problems are met

KINE SALES
and
CATERING REVIEW
Supplement to
KINEMATOGRAPH WEEKLY
189, High Holborn, London, W.C.1
Telephone: **CHAncery 3344**
Advertising Dept.: 96, Long Acre, W.C.2
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Telephone: **TEMple Bar 2468**
Telegrams: Kine, Southernwood, Rand, London
"Kinematograph Weekly" is a member of the Audit Bureau of Circulation

Wilfred Welch

Harry Wilkes

Bill Ferguson

J. E. Fishley

J. M. Wade

S. S. Kiernan

WILFRED WELCH, Southern area sales manager.—Wilfred has sold with the company for over 20 years in most parts of the country and pioneered sales to the shipping trade before tackling a similar task with the cinema industry. As the youngest brother of Tom Welch, managing director, his whole life has been spent in the industry and he has long held the position of top salesman. Always ready to go out of his way to help his customers, Wilfred also has a great flair for sales promotion and the creation of ideas for new lines.

BILL FERGUSON, Scottish area manager.—Another man with a lifetime of service in the confectionery industry. He joined the company in 1955 and is responsible for sales throughout Scotland. He is especially well known in the West of Scotland and has done much to foster a friendly and personal service throughout the area.

HARRY WILKES, Eastern area supervisor.—Took up residence in Doncaster, after serving the company in the North-East. Always full of enthusiasm and with a real desire to give service to the customer, which is always especially appreciated by his cinema friends.

COLIN LEE, Northern area supervisor.—Joined the company in 1954 and has taken a very active interest in promoting sales to cinema friends throughout the North-East. His first position with the company was in factory administration, but it soon became obvious that he had the qualities required of a salesman.

J. E. FISHLEY, salesman, Birmingham.—Very well known throughout the Midlands as well as other parts of Southern England. A member of the Cinematurians and was a film agent before he took over Welch sales to cinemas in the Midlands. Known to his friends as "J.E." because of his initials.

S. H. D. MASTERS, salesman, Southampton.—Sells to the cinemas of the South Coast and has many friends in the industry throughout his area.

G. JONES, salesman, Cardiff.—Recently joined the company to develop sales in South Wales. He was previously with J. Mackintosh and Sons, Ltd.

PETER QUAINTMERE, salesman, Nottingham.—After representing the company in the North-East, moved to Nottingham some years ago and represents Welch's throughout the East Midlands.

J. M. WADE, salesman, Belfast.—Known to the cinemas of Northern Ireland as "Mr. Welch." Has always been a very keen cinema fan and used to have an ambition to own one. Never considers it too late at night or too early in the morning to book an order.

MALCOLM MACCALLUM, salesman, Dundee.—A Scotsman who's proud enough of his kilt to wear it on more than national occasions. Looks after cinema customers North of the Tay.

E. PILKINGTON, salesman, Edinburgh.—During the last two years he has made many friends in the cinema industry of Eastern Scotland. Always ready with a joke and with a very infectious enthusiasm.

DONALD FAIRLEY, salesman, Carlisle.—One of the musical twins on the sales force; he is distinguished as the one who is married and who plays the French horn. Looks after Cumberland, Westmorland and the Southern part of Scotland.

TONY FAIRLEY, salesman, Preston.—The single twin who plays the trombone! After some time selling in the North-East, Tony took up residence in Preston, where he now sells to the cinemas of North Lancashire.

S. S. KIERNAN, salesman, Manchester.—After many years in the industry representing Kunzle and later Fullers, he joined Welch's last year and is well known throughout Manchester and the Potteries.

NEWSLINES ON NEW LINES

Ideas for the gift season

The modern carton design for Pascall's non-alcoholic Chocolate Cocktails

FRESH designs have been introduced by Pascall for its packs of White Heather.

Apart from the special 1½ lb. gift tin at 7s. 6d., twin packs to the same shape and construction as the standard White Heather ½-lb. carton are on sale. One design has a Father Christmas, sleigh and reindeer theme on a background of deep royal blue; and the other features Christmas motifs and decorations in gay colours against pink diamond backgrounds. Inside these cartons the chocolates and toffees are packed in a heat-sealed film bag, so that any stock remaining unsold after Christmas can be transferred to a regular White Heather carton: retail selling price is 2s. 3d.

Similar treatment has been given to the 1-lb. carton, which retails at 4s. 4d., and the standard 1-lb. pink and white tin is being given a seasonal film overwrap carrying a design of Christmas tree fronds, holly berries and stars, printed in red and green: retail price, 5s.

For the first time Pascall Pink and White Marshmallows have a Christmas gift box. It has a candy-pink background with irregular white stripes on the surface and two long sides of the lid. Company name and branding are in black and white and the Royal Warrant is reproduced in pink on a black panel. Box and lid have tapering sides to give a casket effect: retail price, 4s.

Ace of Hearts

RECENTLY Rolls Confectionery launched its second new product within two months.

The company is moving deeper into the booming pastille market with Ace of Hearts, a 1s. 6d., five-flavour pack of liquid fruit jellies.

Rolls claims that Ace of Hearts are different because the fruit flavoured liquid is enclosed directly in the jelly, so giving an unbroken taste when the sweet is bitten into.

Ace of Hearts are at first being distributed in the London, and Southern and Home Counties areas, backed by television advertising. There are to be 20 15-second spots and two run-of-the-day seven-second features in the first four weeks of the campaign.

Special display material, which includes dispensers, is available for Ace of Hearts, which are produced in lemon, lime, orange, raspberry, and blackcurrant flavours. The advertising agent is C. J. Lytle Ltd. and the black pack, with its symbolic scarlet heart, was designed by J. Edward Sander Associates.

Display stand for Roll's latest line, Ace of Hearts

Price reductions

ENCOURAGED by the big success of the original Treatlet, Eldorado has now produced Orange Treatlets.

Five new lines are available in the family packs: Raspberry Ripple with Golden Nut Crunch, Tutti Frutti de Luxe, Chocolate Ripple with Golden Nut Crunch (Dairy Ice Cream) and Lemon and Orange Sorbet.

Increased sales have enabled Eldorado to streamline production and reduce the price of the Velvet Lady packs in Vanilla, Vanilla and Strawberry, Pineapple, Coffee and Chocolate from 2s. 3d. to 2s.

Allsorts casket

BASSETTS is offering a gay and original range of Christmas lines.

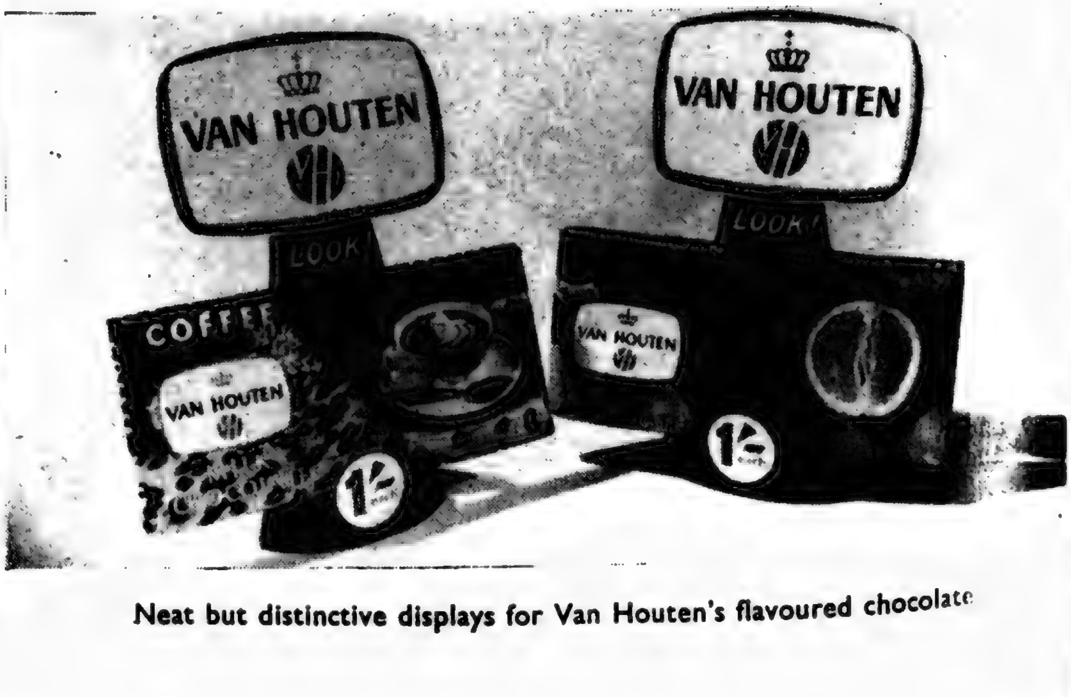
Allsorts come this year in attractive 5s. caskets or in 3s. drums: Bertie Bassett appears on the latter as an expert skier.

An appealing novelty this year is the nursery rhyme cracker. Each box contains half a dozen charmingly designed crackers decorated with nursery rhyme characters. Each cracker contains a mixture of Smallsorts, Dolly Mixture and Comfits. Price is 2s. 6d. a pack.

As very acceptable stocking fillers or small

continued on page 132

Gay descriptive carton for Carsons Milk Chocolate Brazils



Neat but distinctive displays for Van Houten's flavoured chocolate

WELCH'S Caramel Bon-Bons give pleasure . . . and profit

Everyone loves Welch's Caramel Bon-Bons, they're so right for the show.
Give your patrons the chance
to enjoy the creamy-taste-toffee
with the soft sugar coating. The extra quality,
the wonderful value and the attractive appearance make
Welch's Caramel Bon-Bons a *special* attraction.

QUALITY
WELCH'S
SWEETS
Caramel Bon-Bons
1/-
15 PIECES
made by Welch & Sons Ltd. Tynemouth, England
Caramel Bon-Bons
the 1/- carton that sells on sight !

WELCH'S

Caramel Bon-Bons

MAKERS OF THE LARGEST SELECTION OF PACKETED SWEETS IN THE COUNTRY

WELCH & SONS LTD., TYNEMOUTH, NORTHUMBERLAND

PRODUCT DIRECTORY

'KINE. SALES AND CATERING REVIEW' Guide to Better Sales

ICE CREAM

ELDORADO ICE CREAM CO., LTD.,
64-76, Stamford Street, London, S.E.1. Waterloo 6821 (10 lines).

Cinema sales management: J. H. Driver.

Cinema sales controller:
W. D. Price, 64-76, Stamford Street, London, S.E.1. (Waterloo 6821.)

Area Cinema Sales Controllers:
Scotland: H. Turnbull, Bankhead Crossway, North Sighthill, Edinburgh 11. (Craiglockhart 3740.)
N. England: L. Smith, Ashton Road, Harehills, Leeds 8. (Leeds 41443.)
S.W. England and S. Wales: V. T. Dawe, 74a, Diamond Street, Cardiff. (Cardiff 29821.)
London and S.E. England: L. R. Cook, 64-76, Stamford Street, London, S.E.1. (Waterloo 6821.)

Distribution depots:
Abingdon, Barton Lane, Abingdon, Berks. (Abingdon 528.)
Barnstaple: Playford Mills, Pilton West. (Barnstaple 4021.)
Bournemouth: 79a, Wilson Road, Boscombe. (Boscombe 34642.)
Bristol: Jervis Street, Barton Hill. (Bristol 56285.)
Canterbury: Rear of 131, Sturry Road. (Canterbury 4781.)
Cardiff: 74, Diamond Street. (Cardiff 27887.)
Chingford: Rear of 122, Connaught Avenue, Station Road, E.4. (Silverthorne 6797.)
Chiswick: 1a, Belmont Road, W.4. (Chiswick 2965.)
Clacton: Oxford Road. (Clacton 4001.)
Dunton Green, c/o West Kent Cold Storage Co., Ltd., Rye Lane, Dunton Green, Nr. Sevenoaks, Kent. (Dunton Green 403.)
Dundee: Douglas Road. (Dundee 84664.)
Edinburgh: Bankhead Crossway, North Sighthill Industrial Estate, Edinburgh 11. (Craiglockhart 3740.)
Exeter: Prospect Place, Cowick Street. (Exeter 5619.)
Glasgow: 130, Cheapside, C.3. (City 6567.)
Gloucester: Longsmith Street, Gloucester. (Gloucester 26342.)
Guernsey: Belmont Road, St. Peter Port. (Guernsey 2451.)
Hastings: 94/96, Beaconsfield Road. (Hastings 2681.)
Hull: Francis Street, Kingston-upon-Hull. (Hull 32918.)
Jersey: 7, Cannon Street, St. Helier. (Central 20817.)
King's Lynn: c/o Fropax, Freebridge, West Lynn. (King's Lynn 3053.)
Leeds: Ashton Road, Harehills. (Leeds 41443.)
Leicester: Magna Road, South Wigston, Leicestershire. (Wigston 3557.)
Liverpool: 3/7, Hughes Street, West Derby Road, Liverpool 6. (Anfield 1237.)
Louth: Eve Street, Louth, Lincs. (Louth 2317.)
Lowestoft: 123a, Carlton Road, Lowestoft, Suffolk. (Lowestoft 1830.)
Lytham: Dock Road. (Lytham 6928.)
Manchester: 72, Mytton Street, Hulme. (Moss Side 1007.)
Mitcham: Bond Road. (Mitcham 4403.)
Newcastle-under-Lyme, 38-42, Albert Street, Newcastle-under-Lyme, Staffs (65459).
Newport: Little London, Isle of Wight. (Newport, I.o.W. 3131.)
Northampton: 4, Bells Yard, Bedford Road. (Northampton 3687.)
Norwich, Recorder Road, Norwich. (Norwich 22718.)
Nottingham: 22, St. Mark's Street. (Nottingham 55355.)
Oxford: Morrison's Garage, Lake Street, Abingdon Road. (Oxford 42403.)
Portsmouth: Southampton Road, Paulsgrove, nr. Portsmouth. (Cosham 77693.)
Rhyl: Rear of Ernest Street. (Rhyl 2092.)
Richmond (Yorks.): Ryders Wynd. (Richmond (Yorks) 2189.)
Sheffield: c/o Addsett & Son, Ltd., 6a, Ridgeway Road, Sheffield, 12. (Sheffield 37022.)
Southwick: c/o Peacocks, Manor Hall Road. (Hove 48411.)
Sunderland: Richmond Street. (Sunderland 72743.)
Thornaby: Hanover Street, Thornaby, Stockton-on-Tees. (Stockton 66669.)
Truro: Newham Road, Truro. (Truro 3452.)
Wallasey: 10, Albion Street, New Brighton, Wallasey, Cheshire. (Wallasey 2468.)
Wallsend: Oak Grove. (Wallsend 623971.)
Ware: Church Street, Ware. (Ware 681.)
Wealdstone: 108, Canning Road. (Harrow 8566.)
Wokingham: East Heath Avenue. (Wokingham 1805.)

Agents:
Bull and Brickell, Ltd., The Ley, Box, Wiltshire.
Frozen Foods (Inverness), Ltd., 13, Lombard Street, Inverness, Inverness-shire. (Inverness 53.)
Morcream Products, Ltd., 1, Old Cross Street, Tipton, Staffs. (Tipton 2131/3.) D. Lewis (sales manager).
F. E. Woodman, Ltd., Sheringham, Norfolk. M. Wilton (general manager). (Sheringham 281.)
G. Mollison, Commerce Street, Aberdeen.
Milford Frozen Foods, Ltd., Milford Haven, Pembrokeshire. (Milford Haven 590 and 902/3.)

Product: 1s. Velvet Lady Cup: Duet, Happikups, Choc Bars (Milk Chocolate): Big Treat Sandwich: Velvet Lady Brickettes; Orange/Milk Kwench; Fruit Lollies (various flavours).

Display material available: Filmlets, slides, fibre glass sales trays, foyer display signs, nylon overalls, life-size sales girl show-card.

J. LYONS AND CO., LTD.,
Lyons Maid Ice Cream Division, Lyons Maid House, Hammersmith Grove, London, W.6. Riverside 3030.

Cinema sales managerement: George K. Arnold.

Depot addresses:
Aberdeen: 88, Regent Quay, Aberdeen. (Aberdeen 51772.)
Aberystwyth: Rear of 30/33, Marine Parade, Facing Bath Street, Aberystwyth, Cardiganshire. (Aberystwyth 401.)
Belfast: Station Yard, Holywood, Co. Down. (Holywood 2478.)
Birmingham: Cranmore Boulevard, Shirley, Solihull, Warwickshire. (Shirley 2875.)
Bletchley: Simpson Road, Bletchley, Bucks. (Bletchley 3211.)
Bristol: Gloucester Road, Almondsbury, nr. Bristol, Glos. (Almondsbury 3226.)
Cambridge: Upper Yard, Hills Road, Cambridge. (Cambridge 3047.)
Cardiff: Penarth Road, Cardiff, Glam. (Cardiff 30952.)
Carlisle: Canal Station Yard, Caldewgate, Carlisle, Cumberland. (Carlisle 21951.)
Chelsea: 111, Lots Road, Chelsea, London, S.W.10. (Flaxman 0967.)
Cheltenham: British Railways Sidings, Tewkesbury Road, Cheltenham, Glos. (Cheltenham 56284.)
Christchurch: Grovely Road, Christchurch, Hants. (Christchurch 2181.)
Clynderwen: c/o B.R. Goods Yard, Clyderwen, Pembrokeshire. (Clynderwen 291/292.)
Colnbrook: Gallymede Road, Old Bath Road, Colnbrook, Slough, Bucks. (Colnbrook 2651.)
Colchester: Gosbecks Road, Shrub End, Colchester, Essex. (Colchester 77201.)
Dennyloanhead: 209, Glasgow Road, Dennyloanhead, Bonnybridge, Stirlingshire. (Banknock 212.)
Desborough: Stoke Albany Road, Desborough, nr. Kettering, Northants. (Desborough 464.)
Driffield: Garage Building, East Gate, Driffield.
Dundee: c/o B.R. Lochee Goods Yard, Loons Road, Dundee, Angus. (Dundee 69530.)
East Kilbride: Braeview Place, Nerston Industrial Estate, East Kilbride. (Murray 302.)
Edinburgh: Macdonald Place, Macdonald Road, Edinburgh. (Waverly 4345.)
Exeter: St. Davids Station Yard, Red Cow Village, St. Davids, Exeter. (Exeter 58679.)
Falmouth: c/o M/S Collins & Williams, North Parade, Falmouth, Cornwall. (Falmouth 795.)
Glasgow: See East Kilbride.
Godalming: Station Road, Godalming, Surrey. (Godalming 1712.)
Greenwich: Horn Lane, Greenwich, London, S.E.10. (Greenwich 4381.)
Haydock: Site "B" Mellfield Lane, Haydock, St. Helens, Lancs. (Ashton-in-Makerfield 7671/3.)
Hereford: Industrial Estate, Holmer Road, Hereford. (Hereford 5297.)
Hull: See Driffield.
Inverness: Needlefield Store B.R. Goods Yard, Inverness. (Inverness 2342.)
Isle of Wight: Lynd Place, Ryde, Isle of Wight. (Ryde 2795.)
Leeds: Bowling Green Terrace, Leeds [illegible] Yorks. (Leeds 33739.)
Liverpool: 8, Laburnum Road, Liver[illegible] 7. (Stoneycroft 5466.)
Louth: c/o Frozen Fruit Products (Lou[illegible]) Ltd., Louth, Lincs. (Louth 2102.)
Morden: Deer Park Road, Wimbledon, [illegible] W.19. (Cherry Wood 4541.)
Newcastle: Oak Grove, Wallsend, Northum[illegible]rland. (Wallsend 64178.)
Newhaven: Estate Road, Newhaven, Susse[illegible] (Newhaven 519.)
Norwich: Trowse, Norwich, Norfolk. ([illegible]orwich 28725.)
Nottingham: Brookside Road, Ruddingto[illegible] Nottingham. (Ruddington 595.)
Liverpool: 8, Laburnam Road, Liverp[illegible]ol 7. (Stoneycroft 5466.)
Londonderry: Old Market Place, Duke Street, Londonderry, N. Ireland. (Londonderr[illegible] 3646.)
Middlesbrough: Port Clarence Goods Yard. (Middlesbrough 57222.)
Oxenholme: B.R. Station, Oxenholme, W[illegible]smorland. (Kendal 2108.)
Plymouth: B.R. Station Yard, Kings Road, Devonport, Plymouth, Devon. (Plymouth 52[illegible]3.)
Portsmouth: Southampton Road, Cosham, Portsmouth, Hants. (Cosham 75308.)
Preston: 386, Blackpool Road, Ashton-on-Ribble, Preston, Lancs. (Preston 89326.)
Romford: 25, Victoria Road, Romford, Essex. (Romford 40738.)
Salford: 56, Cross Lane, Pendleton, Salford 5, Lancs. (Pendleton 2828.)
Sheffield: Beulah Road, Owlerton, Sheffield 6. (Sheffield 343345.)
Shrewsbury: Roushill, Shrewsbury, Shropshire. (Shrewsbury 2684.)
Stoke: Caverswall Road, Adderley Green, Longton, Stoke-on-Trent. (Longton 32836.)
Swansea: Bruce Road, Fforestfach Trading Estate, Swansea. (Swansea 32696.)
Thanet: Margate Road, West Wood, Broadstairs, Kent. (Thanet 61242.)
Tonbridge: 8, Drayton Road, Tonbridge, Kent. (Tonbridge 3705.)
Tottenham: Marsh Lane, Tottenham, London, N.17. (Tottenham 7481.)
Wantage: W. & G. Estates, East Challow, Wantage, Berks. (Wantage 500.)
Welwyn Garden City: Brownfields, Welwyn Garden City, Herts. (Welwyn Garden 4519.)
Wisbech: Weasenham Lane, Wisbech, Cambs (Wisbech 2204.)

Wholesalers:
Bideford (1042): Dymond, D., Esq., Th[illegible] Pill, Bideford, N. Devon.
Dumfries (1877): Florida Cream Ices, Ltd., [illegible]umpfield Loaning, Dumfries.
Guernsey (Central 580): D. B. S. Taylor Esq., 66, Hauteville, St. Peter Port, Guernsey.
Jersey (Millbrook 442): Jersey Tomato an[illegible] Fruit Preserves, Ltd., P.O. Box 23, First [illegible]ower, St. Helier, Jersey.
Llandudno (6872): Welsh Coast Ice C[illegible]pany, Ltd., Welcoast Works, Builder Stree[illegible] Llandudno.
Merthyr Tydfil (19): Sterlings (Fruit Im[illegible]rters), Ltd., Merthyr Tydfil, Glamorgan.
Sherborne (33): Hunt's Dairies, Ltd., Chea[illegible] Street, Sherborne, Dorset.
Weston-super-Mare (3326): Browning, W. [illegible] and Sons, Ltd., 7, Stanley Road, Westo[illegible]-super-Mare, Somerset.

Publicity material: Sales trailers in Technicolor [illegible]slides, filmlets, tray overlays for special promotio[illegible] light-weight large-capacity sales trays with al[illegible]rpose lighting attachments, foyer frames with a[illegible] point-of-purchase advertising material in ful[illegible]lour, still frame bills.

Product: Double-Hit (Sundae on a Stick). D[illegible]y Ice Cream and Fruit Juice; Dairy Kup, 1s.; [illegible]anilla Drink Kup, 6d.; Choc-Ice, 6d.; Orange Maid (T[illegible] on a Stick), 6d.; Mivvi (Ice Cream in [illegible] Strawberry Maid covering), 6d.; Koola Fru[illegible] Lollie, 3d. and Koola Kreema creamy textured I[illegible] (for children's matinees).

NEILSONS ICE CREAM CO., LTD.
(In association with Neilsons, of Toront[illegible] [illegible]bridge. Uxbridge Road, Hillingdon Heath, Middlesex. Hayes 6141/5.
Also at Camden Town (Gulliver 4166), [illegible] Norwood (Gipsy Hill 0031), Eltham (El[illegible] 0065).

continued on page 127

All over Britain more and more cinema-goers
show an increasing preference for Lyons Maid ice cream.
So for quicker turnover and higher sales, sell
Lyons Maid—the ice cream *everyone* enjoys.

J. LYONS & COMPANY LTD · ICE CREAM DIVISION · LYONS MAID HOUSE · LONDON W6

[illegible]

KIA-ORA CUP SQUASH DEPT., 33 RUSHWORTH STREET, BLACKFRIARS, LONDON, S.E.1 • TEL: WATERLOO 3063

Product Directory

ICE CREAM—cont.

Mitcham (Mitcham 9234), Sutton (Vigilant 9047), arking (Rippleway 3866/70), Wickford (Wickrd 2346), Luton (Luton 16), Bournemouth (Christchurch 1616), Titchfield (Titchfield 2351), Brighton (Brighton 65087), Hove (Hove 37292), exhill (Bexhill 4036), Herne Bay (Herne Bay 990/2036), Newton Abbot (Newton Abbot 225/6), Newquay (Newquay 2579), Penzance ummer only), Weston-super-Mare (Westonper-Mare 547), Bristol (Keynsham 3581/2/3), estbury (Westbury 372), Llantarnum (Cwmbran 11), Barry (Barry 1280), Worcester (Worcester 181), Birmingham (Birmingham Vic 5111), ckpool (Blackpool 44311), Sale (Gatley 5262), son (Nelson 63408), Silsden (Streeton 3340), adford (Bradford 24471/28421), Wakefield tthouse Gate 2201), York (York 56112), ckton (Stockton 67567), Carlisle (Carlisle 20), Dunnings Bridge Road, Netherton, Liver- (Aintree 2231), 54, Redcliffe Street, Bristol (Bristol 93821/2). Rotherham (Rotherham 81), Brixworth (Brixworth 406), Potteries ewcastle-under-Lyme 51533/6), Nottingham me Tree 676/7), Gloucester (Gloucester 08), Yeovil (Yeovil 1723), Llandudno Junc- (Llandudno 81000), Llanelly (Llanelly 4441), ston (Preston 84561/2), Redruth (Redruth 1/2), Didcot (Didcot 2392), Maidstone (Maidne 51256), Guildford (Guildford 62011).

T. WALL AND SONS (ICE CREAM), LTD.,
Walls House, Olympic Way, Wembley, Middx. (Wembley 1266.)

Sales director: T. J. P. Roberts.

Head office sales controller: W. L. McCarthy.

Factories and Regional Headquarters: London—The Friars, Acton, W.3 (Acorn 3456); Manchester—Godley, Hyde, Cheshire (Manchester Hyde 1881); Edinburgh—The Creameries, Craigmillar, Edinburgh (Abbeyhill 2323); Gloucester (Regional HQ only) –23/25, Clarence Street, Gloucester (Gloucester 24838).

Divisions and Depots:

Southern Region:

HOME & EASTERN COUNTIES DIVISION—Prudential Building, St. Andrew's Street, Cambridge (59036/7.)
Yarmouth: Admiralty Road, South Denes. (Gt. Yarmouth 3350.)
King's Lynn, St. Nicholas Street. (King's Lynn 2925.)
Norwich: St. John's Close, Hall Road. (Norwich 26879.)
Peterborough: Highbury Street. (Peterborough 5099.)
Bedford: 18a, Cauldwell Street. (Bedford 3613.)
Luton: 9/11, Chaul End Lane. (Luton 52011.)
Cambridge: 31, River Lane. (Cambridge 484311.)
Wycombe: London Road, High Wycombe. (High Wycombe 887.)
Southend: Church Road, Thundersley, Essex. (South Benfleet 2084).
Colchester: Gosbecks Road. (Colchester 4148.)
Clacton: Alton Park Road. (Clacton-on-Sea 1095.)
Ipswich: 542, Woodbridge Road. (Ipswich 76373.)
Harlow Depot; Elizabeth Way, Harlow, Essex. Harlow 23651.)
RTH LONDON DIVISION—37, Emanuel venue, Acton, W.3. (Acorn 3456.)
ing: Thames Road. (Rippleway 4421/3.)
onton: Montagu North Industrial Estate, ontagu Road. (Edmonton 7143/4 & 5902.)
ebridge Park: North Circular Road, N.W.10. gar 5563/5.)
et: 1072, High Road, Whetstone, N.20. (Hillle 6321/3.)
TH LONDON DIVISION—290, Purley Way, addon, Croydon. (Croydon 4502 and 4783.)
rlton: 95/105, Eastmoor Street. (Greenwich 261/2.)
ydon: 290, Purley Way, Waddon. (Croydon 144/5.)
gston: 28a, Penrhyn Road, Kingston-on-Thames, Surrey. (Kingston 9867/8.)
nbeth: 10/20, Gundulf Street, London, S.E.11. Reliance 7041.)
mbledon: 251, Burlington Road, New Malden, Surrey. (Malden 3015 & 3939.)
STERN REGION—Millbrook Road, Millrook, Southampton. (Southampton 71055.)
ndsor: Bath Road, Cippenham, Slough. (Burnam 395.)
ading: Oxford Road. (Reading 52749.)
lershot: Beechnut Road (off St. Michael's Road). Aldershot 20933.)
ildford: Woodbridge Road. (Guildford 5873.)
rtsmouth: Middle Street. (Portsmouth 25748.)
thampton: Millbrook Road. (Southampton 71055.)
ndown: Fort Street. (Sandown 654.)
chester: The Hornet. (Chichester 3445.)
sey: Plat Douet Road, St. Saviours, Jersey. (Central 33722.)
SOUTH EASTERN COUNTIES DIVISION—290, Purley Way, Waddon, Croydon. (Croydon 3144/9 &3140.)
Eastbourne: 14, Beach Road. (Eastbourne 253.)
Worthing: 100, Dominion Road. (Worthing 1451.)
Crawley: Telford Place. (Crawley 1214.)
Sevenoaks: Cramptons Road. (Sevenoaks 4747.)
Brighton: 262, Old Shoreham Road, Hove. (Hove 29535/6.)
Dartford: Watling Street. (Dartford 20430.)
Chatham: Princes Avenue, Luton, Chatham (Chatham 42391.)
Folkestone: Bigginswood Road. (Folkestone 39525/6.)
Hastings: 17, Bulverhythe Road, St. Leonards (Hastings 5332.)
Canterbury: Pean Hill, nr. Whitstable. (Blean 286.)
Ramsgate: Pysons Road. (Thanet 53547.)
CENTRAL LONDON SALES DEPARTMENT 113a, Jermyn Street, London, S.W.1. (Whitehall 7267/8.)
C.L.S.D.: The Friars, Acton, W.3. (Acorn 0151-2.)

Northern Region:

EASTERN DIVISION—P.O. Box No. 8, Godley, Hyde, Cheshire. (Hyde 1881.)
Sheffield: 95, John Street, off Bramhall Lane, (Sheffield 25316.)
Rotherham: Erskine Road. (Rotherham 3527.)
Derby: Gosforth Road, off Ascot Drive, Derby (Derby 45727.)
Nottingham: Glaisdale Drive, Bilborough. (Lime Tree 715.)
Potteries: Loomer Road, Chesterton, Newcastle-under-Lyme. (Newcastle-under-Lyme 57231.)
Doncaster: Chequer Road. (Doncaster 49387.)
Grimsby: 150b, Columba Road. (Grimsby 55682.)
Hull: West Carr Lane, Stoneferry .(Hull 42480.)
WESTERN DIVISION—P.O. Box No. 8, Godley, Hyde, Cheshire. (Hyde 1881.)
Liverpool: Wakefield Road, Netherton. (Liverpool Aintree 7737.)
Chester: Sealand Road Trading Estate. (Chester 24822.)
Llandudno Central Place. (Llandudno 7877.)
Wirral: Dock Road South, Bromborough, Wirral, Cheshire. (Rock Ferry 1195.)
Blackpool: Mowbray Drive, Layton. (Blackpool 24195.)
Gt. Harwood: Albert Street. (Gt. Harwood 3027.)
Wigan: Pottery Road. (Wigan 45690.)
Windermere: Elleray Road. (Windermere 879.)
CENTRAL DIVISION—P.O. Box No. 8, Godley Hyde, Cheshire. (Hyde 1881.)
Manchester: Shentonfield Road, Sharston Industrial Estate, Wythenshawe. (Gatley 8807.)
Audenshaw: 61, Ashton Street, Shepley Works Estate. (Denton 3947.)
Leeds: Ring Road, Seacroft Light Industrial Estate (Leeds 649231/3.)
Bradford: Hall Lane. (Bradford 31650.)
Bury: Bury Road, Radcliff, Manchester. (Radcliff 2588.)
Scarborough: Queen Margaret's Road. (Scarborough 4006.)

Scottish Region:

NORTHERN DIVISION—The Creameries, Craigmillar, Edinburgh, 9. (Abbeyhill 2323.)
Edinburgh: Craigmillar. (Abbeyhill 2323.)
Kirkcaldy: Hayfield Place. (Kirkcaldy 4601.)
Dundee: Longton Road. (Dundee 83078.)
Glasgow: 1640, London Road, E.1. (Bridgeton 6623/4.)
Kilmarnock: Western Road. (Kilmarnock 2390.)
Aberdeen: Quarry Road, Northfield. (Aberdeen 46155.)
SOUTHERN DIVISION—The Creameries, Craigmillar, Edinburgh, 9. (Abbeyhill 2323.)
Belfast: Antrim Road, Glengormley, Co. Antrim, N.1. (Glengormley 660.)
Newcastle-upon-Tyne: Benton Road. (Newcastle 662262.)
Carlisle: Durran Hill Trading Estate, Durran Hill Road. (Carlisle 26019.)
Stockton: Ross Road, Portback Lane. (Stockton 67444.)
Sunderland: Grantham Road, Roker. (Sunderland 57422.)

Western Region:

BIRMINGHAM DIVISION — 1623, Coventry Road, South Yardley, Birmingham 26. (Acocks Green 3207/3209 and 3200.)
Wednesbury: Portway Road. (Wednesbury 1851/2.)
Hockley: 521/31, Park Road. (Birmingham Northern 4672.)
Birmingham: 1623, Coventry Road, South Yardley. (Acocks Green 3207/9 and 3200.)
Coventry: Siskin Road. (Toll Bar 2106.)
Leicester: 87, Avenue Road Extension. (Leicester 74678.)
Northampton: Grafton Street. (Northampton 32172.)
Oxford: Tynedale Road. (Oxford 48920.)
SOUTH WALES DIVISION — 19/23, Norbury Road, Fairwater, Cardiff (Cardiff 72272/3 and 71482.)
Gloucester: Barnwood Road. (Gloucester 22923.)
Worcester: Orchard Street. (Foregate 466.)
Shrewsbury: Monkmoor Road. (Shrewsbury 6831.)
Swansea: Queensway, Swansea Industrial Estate. (Swansea 32265.)
St Clears: Station Road, St. Clears, Carmarthenshire (St. Clears 324.)
Aberystwyth: c/o Evans Mineral Water Works, Llanbadarn Road. (Aberystwyth 7433.)
Cardiff: 19/23, Norbury Road, Fairwater. (Cardiff 72272.)
Newport: 36, Cromwell Road. (Newport 71927.)
SOUTH-WESTERN DIVISION 37/8, Fore Street, Taunton. (Taunton 81635.)
Weston-super-Mare: Langford Road. (Weston-super-Mare 5316.)
Taunton: Priory Bridge Road. (Taunton 3183.)
Bristol: Brislington Trading Estate, Emery Road Bristol 79001/2.)
Swindon: Cheney Manor. (Swindon 2764.)
Weymouth: Corporation Trading Estate, Lynch Lane. (Weymouth 402.)
Bournemouth: Wallisdown Road, Wallisdown. (Winton 5351.)
Yeovil: Lyde Road. (Yeovil 746.)
Salisbury: Southampton Road. (Salisbury 5088.)
Redruth: School Lane, East End. (Redruth 663.)
Plymouth: Alvington Street, Cattedown. (Plymouth 65766.)
Torquay:- 1, Manor Road, St. Marychurch. (Torquay 87082.)
Exeter: Exhibition Way, Pinhoe Trading Estate (Exeter 67091.)
Barnstaple: Vicarage Lawn. (Barnstaple 3166.)
Minehead: Parkhouse Road. (Minehead 187.)

Equipment: Large-capacity sales trays, and lighting units.

Publicity material: Walls 35-mm. sound film trailers (wide and normal screens); 16-mm. sound film trailers; slides. (All sales trailers and slides in full colour); display material.

Product: Complete range of 3d., 4d., 6d and 1s. ice cream and fruit ice lines.

NUTS : POPCORN

CANDY STRIPE (CONFECTION) CO., LTD.
186, Campden Hill Road, London, W.8. Park 4577/7781.
Sales director: Roy Hood.
Area manager: David Pearl.
Branch offices:
Channel Islands: E. Vaudin, 5, Salerie, St. Peter Port, Guernsey, C.I.
West of England rep.: N. Carling, Lyme Regis, Dorset.
South Wales: W. A. Lewis, Craig, Pontypridd.
Eastern Counties rep.: E. LePla, Sprowston, Norwich.
Essex: Wholesale Supply Co., Ltd., Clacton.
Glasgow: D. B. Miller, 39, Viewmount Drive, Glasgow, N.W.
Hampshire: Mark Welsh, 32, Wildown Road, Southbourne, Bournemouth.
Product: 6d. Candy Stripe American Popcorn. 1s. 3d. Giant Family Pack. 6d. Kays Roasted and Salter Peanuts. 1s. Kay's Roasted and Salted Peanuts.

CATERHAM FOOD PRODUCTS, LTD.
Product: Coconut ice, coconut candy, nut, toffee, honey crunch, all retailing at 6d.; Sugar Popcorn and toffee popcorn, 6d. and 1s. 3d. packets. Fruit drops, acid drops, lime drops, lemon drops, barley sugar, all retailing at 10d.; Fruit drops, lime drops and lemon drops in 1s. 6d. packets. Butter mints retailing at 10d., and Bamboo buttered brazils retailing at 1s. 6d. (See under Solo Laboratories.)

CLARKS CEREAL PRODUCTS, LTD.
Blackborne Road, Dagenham, Essex. Dominion 0221 (4 lines).
Sales manager: J. L. Bell.
Supply: Direct to cinemas
Publicity material includes filmlets, slides and display stands. Apply, head office.
Product: Butterkist

KENYON, SON AND CRAVEN, LTD.
Eastwood Trading Estate, Rotherham, Yorks. 2044 (5 lines). Also in Glasgow and London.
Sales director: S. Heller.
Sales representatives: Throughout UK.
Product: 2d. packets: Roasted and Salted Peanuts, Nuts and Raisins, Peanut Kernels, Licorice Comfits, Annos. 1s. packets: Sugared Almonds, Roasted and Salted Peanuts, Roasted and Salted Cashews, Roasted and Salted Mixed Nuts. 6d. packets: Licorice Comfits, Sugared Peanuts, Roasted and Salted Peanuts, Roasted and Salted Cashews, Peanut Kernels, Nuts and Raisins.

LARKINS FOOD PRODUCTS, LTD.,
Star Works, Cobden Road, Leytonstone, London, E.11. Telegrams: Peanuts, London. Leytonstone 4347-8.

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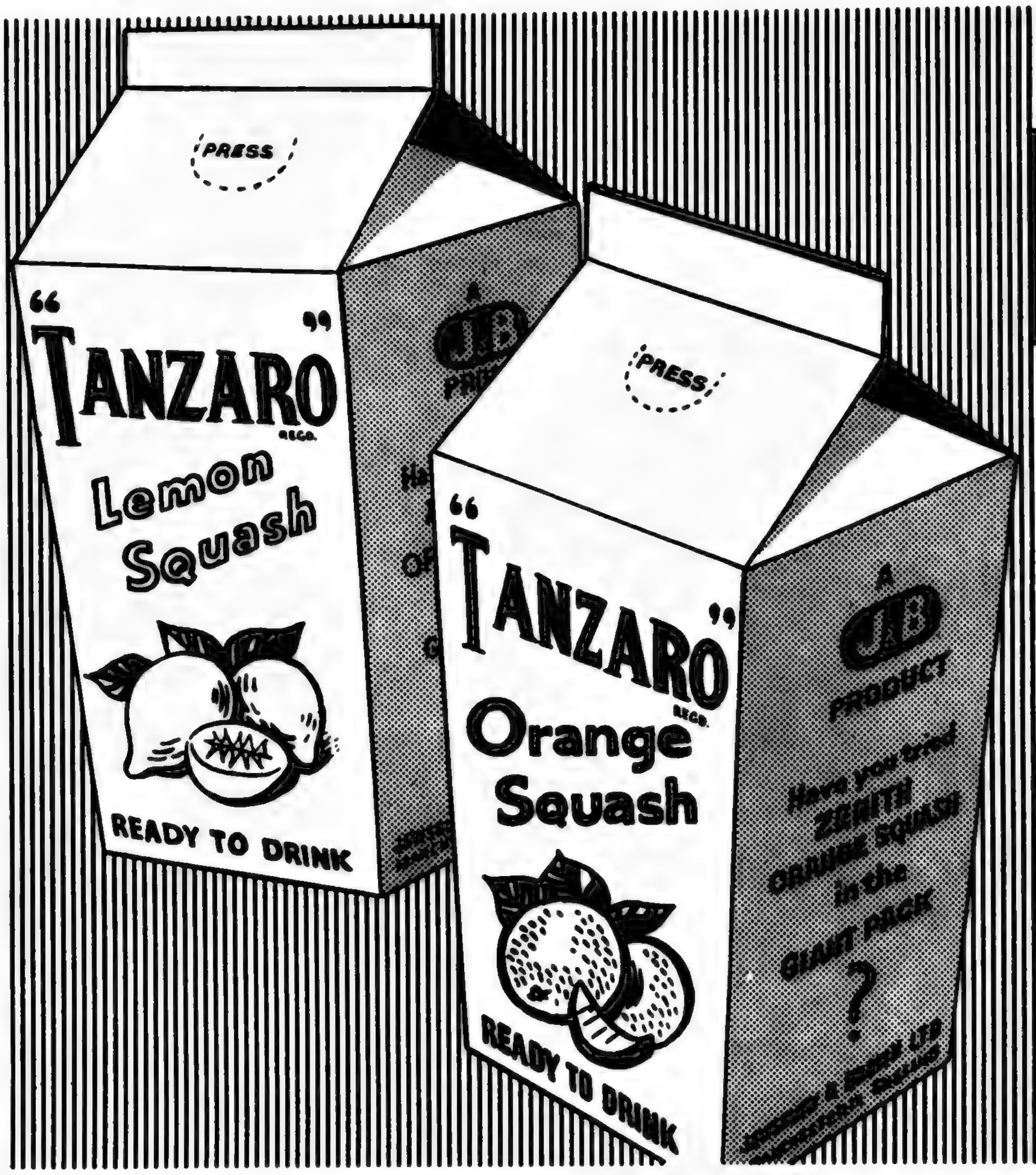

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Take a large quantity of people, mix thoroughly, and seat comfortably. Serve with good films and the finest refreshers you can buy–

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ZENITH

GIANT PACK ORANGE SQUASH

JEWSBURY & BROWN LTD • ARDWICK GREEN • MANCHESTER 12

LOVELL'S

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- Special packs
- Special terms

ASSORTED Chocolate Eclairs by LOVELL'S
Chocolate Eclairs by LOVELL'S
plush nuggets
Chocolate MILKY LUNCH LOVELL'S
LOVELL'S

CHOCOLATE ECLAIRS
2/- Theatre Box
and 1/- packs

PLUSH NUGGETS
6d.

MILKY LUNCH
4d.

Full range
of 1/- packs

LOVELL'S *are specialists in Cinema supply.* G. F. LOVELL & COMPANY LIMITED • REXVILLE • NEWPORT

Product Directory

NUTS: POPCORN—cont.

National cinema representative:
Supplies to cinema direct from head office.
Publicity material: Trailers, slides, price cards, display cards with product on show (suitable for hanging).
Product: Cellulose film packs of roasted salted peanuts (retail 6d.); nut crunch (retail 6d.); and coconut ice. Terms on application

GEORGE PAYNE AND CO., LTD.
(See Confectionery.)

PIMS POPCORN, LTD.,
45, St. Ann's Road, Harrow, Middlesex. Harrow [illegible]21.
General manager: O. C. Vaudrey.
Product: Toffee Popcorn, 6d. and 1s. 3d. in special cinema packs, Fruitie Popcorn, 6d.; Cheese-flavoured Popcorn, 6d., and family packs, 1s. 6d. All inquiries to head office.

SOLC LABORATORIES, LTD.,
1[illegible], Walmer Road, London, W.10. Ludbroke 2871/1884/6350.
Sales manager: W. G. Addison.
Supply: Direct.
Product: Salted peanuts; salted cashew nuts; salted mixed nuts; selected mixed nuts; nuts and raisins, retail at 6d. and 1s.; selected hazel nuts, retail at 6d. The brand name for the product is "Bamboo." Packages are designed for cinema sales. Delivery in three days. Terms on application. (See also Caterham Food Products, Ltd.)

H. S. WHITESIDE AND CO., LTD.,
Parkhouse Works, London, S.E.5. Rodney 5432 (15 lines).
Cinema division sales manager: L. G. Hutchinson.
Publicity material: Contact head office.
Product: 6d. Salted Peanuts, Salted Cashews, Salted Mixed Nuts, Nuts and Raisins; 1s. Salted Peanuts, Salted Cashews, Salted Mixed Nuts, Mixed Nut Kernels, Nuts and Raisins; 2d. Silver Grill Salted corn, 9d. Choc. Toffees; 8d. Assorted Fruit Jellies; Peanuts, Donald Duck Salted Peanuts; 6d. Pop-6d. Choc. Peanuts, Choc. Coated Raisins, Peanut Brittle, Mint Thinsies, All Nut Bars; 3d. Milk Choc. Cokernut Squares; 1s. 6d. Nut and Fruit; 1s. 10d. Choc. Brazils; 1s. Choc. Coated Raisins, Choc. Peanuts; 6d. Pompey French Nougat, Melody Mix; 2d. Choc-O-Mels; 9d. Assorted Fruit Jellies 4oz. Cartons; 4d. French Nougat; 1s. Fruit Drops, Sherbert Bon-Bons, Sky Mints; 2s. Dulci Fruits; 2s. 4d. Swan Lake; 1s. 6d. Milk Choc. Discs, Orange Milk Discs, Choc. Mint Crispettes; 1s. 9d. Dig. Mint Creams; 2s. 6d. Choc. Mint Creams, Choc. Assorted Creams; 3s. 6d. Ginger Leaves; 2s. 6d. Choc. Coffee Creams; 3s. Choc. Mint Crisps; 3s. 6d. Choc. Pineapple Leaves, Choc. Apricot Leaves; 4s. Gift Box—Milk, Gift Box—Plain; 7s. 6d. Gift Box—Milk, Gift Box—Plain; 9d. After Dinner Mints.

SOFT DRINKS

CANADA DRY (LONDON), LTD.,
189, Munster Road, Fulham, S.W.6. Fulham 8441.
General sales manager: H. P. Argent.
Product: Canada Dry Ginger Ale, Soda Water, Tonic Water, Strawberryade, Lemonade, Sparkling Orange, Sparkling Grapefruit, Spur Cola, Ginger Beer, Bitter Lemon and a complete range of Fruit Squashes, Cordials and Juices.

THE COCA-COLA EXPORT CORPORATION,
[illegible]9, Knightsbridge, London, S.W.7. Knightsbridge 4571.
Sales manager: W. T. Sutherland.
Coca-Cola Bottlers:
Coca-Cola Northern Bottlers, Ltd.
Cranmore Boulevard, Shirley, Solihull, Warwicks
Charnock Road, Fazackerley, Liverpool, 9.
16, Blenheim Terrace, Leeds, 2.
Mardy Road, Rumney, nr. Cardiff.
Coca-Cola Southern Bottlers, Ltd.,
St. John's Road, Isleworth.
Loampit Vale, Lewisham, London, S.E.5.
763, Harrow Road, Willesden, London, N.W.10.
Emery Road, Brislington Trading Estate, Brislington, Bristol, 4.
Millbrook Trading Estate, Millbrook Road, Southampton.
The Coca-Cola Bottling Co. (Oxford), Ltd.,
Riverside, Grandpont, Oxford.
Coca-Cola Bottlers (Ulster), Ltd.,
10, Rumford Street, Belfast.
Beverage Distributors, Ltd.,
18, St. Stephens Green, Dublin, Eire.
Munster Bottlers, Ltd., 10/12, Kyrls Quay, Cork, Eire.
Coca-Cola Western Distributors,
Tuam, County Galway, Eire.
Aldcroft Downward, Ltd.,
Pulrose Bridge, Douglas, Isle of Man.
Coca-Cola Eastern Bottlers, Ltd.,
" Fleur de Lys " House, King Street, Norwich. NOR05B.
Coca-Cola Bottlers (Scotland), Ltd.,
Watt Road, Hillington, Glasgow, S.W.2.
Le Riches Stores, Ltd.,
28, Colomberie, St. Helier, Jersey, C.I.
Guernsey Soft Drinks Co., Ltd., Brock Road, St. Peter Port, Guernsey.

Product: Coca-Cola (cases of 24 bottles 7s. 6d. per case; 6s. 6d. in Scotland and N. Ireland; 8s. in Republic of Ireland).

FORTE'S DAIRY PRODUCTS (BOURNEMOUTH), LTD.,

London sales office: 186, Campden Hill Road, W.8.

Accounts office: 1, Latimer Road, Winton, Bournemouth.

Dairy agents:
Forte's Products (Bournemouth), Ltd., Latimer Road, Bournemouth.
A.1 and Dollis Dairies, Ltd., Plantagenet Road, Barnet, Herts.
H. King and Sons, Ltd., 180a, Landells Road, Dulwich, S.E.22.
Southwick Hill Farm Dairies, Ltd., Southwick, Sussex.
Handsworth Dairies, Ltd., Island Road, Handsworth, Birmingham.
Moore Bros., 15, Halkin Street, Leicester.
Express Dairy (Northern), Ltd., Sheffield, 8.
Express Dairy (Northern), Ltd., Bradford.
Merseyside Dairies, Ltd., Hawke Street, Liverpool.
V. H. Graddon, Ltd., Lipson Vale Dairy, Plymouth.
W. Wood (Nottm.), Ltd., St. Ann's Valley, Nottingham.
Ross's Dairies, Ltd., Partick, Glasgow, Scotland.
Edinburgh & Dumfrieshire Dairy Co., Ltd., Edinburgh.
London Depot: 186, Campden Hill Road, London, W.8.

Promotion manager: David Pearl.

Product: Fresko Milk Shakes: in cartons sell at 1s. each.

JEWSBURY AND BROWN, LTD.,
Tanzaro House, Ardwick Green, Manchester, 12, Ardwick 3181/4.

Carton squash sales manager: P. Stiles.

National cinema representative: E. Howard, 10, Inverness Avenue, Nr. Blackley, Manchester, 9.

Branch offices:
Mr. Bland, Fishergate Hill, Preston. (Preston 3152.)
Mr. Smith, R. Ellis and Sons, Ltd., Ruthin, N. Wales. (Ruthin 1.)
Mr. Owen, Beach Road, Bangor. (Bangor 250.)
Church Stretton, Salop. (Church Stretton 32.)
Midland agent: Edwin Holden's Bottling Co., Ltd., Hopden Brewery, Woodsetton, nr. Dudley. (Sedgley 2051.)
Publicity material: Technicolor filmlets, sales trays and display material available on request. Cooling cabinets on loan where sales justify their issue.
Product: Zenith Orange Squash in 10-oz. waxed cartons retailing at 1s. and Tanzaro Orange and Lemon Squash packed in 7-oz. waxed cartons retailing at 6d. Individually wrapped drinking straws supplied free.

KIA-ORA CUP SQUASH,
33, Rushworth Street, S.E.1. Waterloo 3063/6.

General manager cup squash department: G. M. A. Harris.

Cup Squash representatives:
S. London Area and Home Counties: H. H. Webb.
N. London Area and Home Counties: R. E. Hyslop.
N.W. England and W. Midlands: A. McRobert.
N.E. England: M. J. Manley.
Scotland/Cumberland/Westmorland: J. McKean.
E. Midlands and E. Anglia: R. A. Skinner.
S. Wales, W. and S.W. England: R. H. Thomas.
S. Coast/Isle of Wight: P. J. Burns.

Area agents:
An area 40 miles round Central London and extending to Maidstone, Oxford and Northampton is supplied from 33, Rushworth Street, S.E.1. (Waterloo 3063/4/5/6.)
Devon, S. Somerset, W. Dorset: Carton Squash (Newton), Ltd., 51, Gestridge Road, Kingsteignton, Newton Abbot, Devon. (Newton Abbot 90.)
Cornwall: S. Wilding, 41, Crantock Street, Newquay. (Newquay 4065.)
Cumbria: Branwheata, Ltd., 30, Lowther Street, Kendal, Westmorland. (Kendal 870.)
E. Anglia: Parson and Arr, St. Mary's Works, St. Mary's Road, Clacton-on-Sea. (Clacton 566.)
E. Midlands. Smallmans, Ltd., The Mill House, Ilkeston Road, Nottingham. (Nottingham 74745.)
Guernsey: P. Peel, 23, Glategny Espl., St. Peter Port. (Central 2863.)
Hampshire and W. Sussex: Warren (Dispensers), Ltd., 2, Grosvenor Sq., Southampton. (Southampton 23159.)
Isle of Wight: Gould, Hibberd and Randall, Ltd., 7, Church Litten, Newport, I.O.W. (Newport 2487.)
Northumberland and Co. Durham: Wood and Watson, Ltd., 132, Gilesgate, Durham. (Durham 3301.)
N.W. England: Smallmans, Ltd., Heald Grove, Rusholme, Manchester, 14. (Rusholme 3281.)
Northern Ireland: Dobsons Dairies (Belfast), Ltd., Cregagh, Belfast. (Belfast 42901.)
Scotland: Bell and Co. (Transport), Ltd., 124, Dalry Road, Edinburgh. (Donaldson 2424.)
S. Wales: Barry Dispensers, Ltd., Hillary Rise, Barry, Glamorgan. (Barry 2556.)
Bath/Bristol Area, Gloucester, Wilts, N. Somerset, W. Berks and W. Oxon: Warrens (Dispensers), Ltd., Sutcliffe House, Walcot Buildings, Bath, Somerset (Bath 2480.)
W. Midlands: F. Swinnerton and Son, Ltd., Snow Hill, Shelton, Stoke-on-Trent. (Stoke-on-Trent 29635/25261.)
E. Kent & W. Sussex: Warrens (Dispensers), Ltd., 48, Old Shoreham Road, Shoreham-by-Sea. (Shoreham-by-Sea 4136.)
Yorkshire: Smallmans, Ltd., Algeria Street, Beeston, Leeds, 11. (Leeds 72197.)

Publicity material: Sales trays, Technicolor sound filmlets and other display material from 33, Rushworth Street, S.E.1, or from branch offices.

Product: Sealed wax and polystyrene cartons containing diluted squashes in orange and lemon flavours, in the 6d. 7-oz. size and Golden Orange Squash, 10-oz. size. 1s. drink. Wrapped straws supplied free. Coolers loaned free where turnover justifies.

J. LYONS AND CO., LTD.,
Orange Maid. See Ice Cream.

CONFECTIONERY

GEO. BASSETT AND CO., LTD.,
50, Bidborough Street, London, W.C.1. Eus. 1525 and 7433.

Sales director: G. A. de Pinna.
National cinema representative: L. H. Mulchinock
Head office and factory:
P.O. Box 80, Owlerton, Sheffield, 6. (J. B. Adshead.)
Publicity material: P. D. G. Duncan (Dummies).
Product: Liquorice Allsorts, ¼-lb. cartons 9d. each, ½-lb. carton 1s. 6d. each; Dolly Mixture, ¼-lb. cartons 7d. each, 1-lb. caskets 3s. 0d. each; Lico Jet, 72 assorted 1d. pieces to one box.

BATGER AND CO., LTD.,
Head office, Clapham Common, London, S.W.4. Macaulay 3311.
Sales manager: R. A. Oliver.
Publicity and sales promotion: R. A. Oliver.
Product: Silmos Fruit Drops, 1s. per bag, 9d. per carton, 3d. Handy pack; Jersey Caramels, 6d. film bags and 4d. Handy pack; Fruit Pastilles, 10d. ¼-lb. carton, 3d. per roll pack; Jingos (Coconut Dice), 8d. per ¼-lb. bag; Mitcham Mints, 4d. per packet; Turkish Delight, 1s. 7d. per carton; Fiesta Fruits, 2s. 6d. per carton; Sugar Almonds, 2s. 6d per carton; Sentries, 6d. Handy pack.

BEECH'S CHOCOLATES, LTD.,
Fletcher Road, Preston, Lancs. Preston 5266.
Sales manager: T. H. Monk.
Publicity material: Special showcards, available for Continental chocolates.
Product: ¼-lb. mint discs, retail 1s.; ¼-lb. orange discs, retail 1s.; Continental assorted chocolates in ½-lb and 1-lb. boxes at 4s. and 7s. 9d. respectively

BENSDORP (GT. BRITAIN), LTD.,
47, Southwick Street, London, S.E.1. Hop. 2301 and 3843.
Product: Bensdorp confectionery.

BENSONS CONFECTIONERY, LTD.,
Huntley Mount Road, Bury, Lancs. Bury 5051.
Product: High-class sweets, in thirty varieties, packed in jars, tins, ¼-lb. film packets and 6d. stick-packs

CHARLES BOND, LTD.,
Carlyle Road, Bristol, 5. Bristol 56021.
General sales manager: A. Eastman
London offices and depot: 18-19, Warren Street, Tottenham Court Road, London, W.1. (Euston 6171/2.)

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Product Directory
CONFECTIONERY—cont.

Glasgow depot: 47, Byron Street, Partick, Glasgow. (Western 0086.)
Product: Chocolate variety creams 11d. ¼ lb., also 6d. and 1s. ctns. Chocolate peppermint creams, 11d. ¼ lb. Chocolate cocktail creams, milk chocolate coffee creams, 1s. ¼ lb. Chocolate walnut creams milk chocolate macaroons, 1s. 2d. ¼ lb Hazelnut whirls 1s. 5d. ¼ lb. Chocolate almonds, almond whirls, Brazil whirls, chocolate covered walnuts, 1s. 6d. ¼ lb. Chocolate cream mice, chocolate cream cigars, 2d. Milk chocolate coconut squares, 2d., 4d. and 6d. Brazil whirls, 3d. Walnut whirls (coffee or vanilla) 3d.

BUCHANAN (CONFECTIONERS), LTD.,
3, Craigend Place, Glasgow, W.3. Jordanhill 9561.
All inquiries to head office.

CADBURY BROS., LTD.,
Bournville, Birmingham, Kings Norton 2000.
Branch offices:
R. V. Smith, 39, Corporation Street, Belfast, 1. (Belfast 23203.)
H. F. Davey, Bournville Lane, Birmingham, 30. (Kings Norton 1051.)
J. R. Ellis, 12, Lower Castle Street, Bristol, 1. (Bristol 20877.)
H. Acton, 35, Fennel Street, Manchester, 4. (Blackfriars 3367-8.)
E C. Pimble, Norbury Road, Ely, Cardiff. (Cardiff 73998.)
H. H. Chaplin, Witton Chambers, 43, Foregate Street, Chester. (Chester 21647.)
A J. Woodall, 2, Castle Street, Edinburgh. (Edinburgh, Caledonian 6081.)
A. E. Ince, Marsh Green Road, Marsh Barton Trading Estate, Exeter. (Exeter 77542.)
L. Hedley, Argyle Chambers, 30, Buchanan Street, Glasgow, C.2. (Glasgow Central 7398.)
F L. Birch, 68, The Headrow, Leeds, 1. (Leeds 21994.)
F D. Clulee, North House, 17, North John Street, Liverpool, 2. (Liverpool Central 5384.)
P G. Street and E. A. Thompson, 15 and 16, New Burlington Street, London, W.1. (Regent 7851-9.)
A. T. Sayer, Nicholas House, River Front, Enfield, Middx. (Enfield 5757.)
A. O. Jones, Aviston House, 2-4, Dingwall Avenue, Croydon, Surrey. (Municipal 1038-9.)
C. G C. Greenwood, 23, Blackett Street, Newcastle-on-Tyne, 1. (Newcastle 28304.)
C. Jones, 62, Snig Hill, Sheffield, 3. (Sheffield 20635.)
H J. Willcox, Solent Road, New Docks, Southampton. (Southampton 26022.)
F. H. Clegg, 14, Coldhams Lane, Cambridge. (Cambridge 51011.)
H J. Wilcox, Central Goods Station, British Railways (Southern Region), Brighton, 1. (Brighton 22003.)
C. E. Gillett, Prudential Buildings, 10, Greyfriars, Leicester. (Granby 159.)
Publicity material: On application to branch offices.
Product: Wide variety of chocolate confectionery.

CALLARD AND BOWSER, LTD.,
Western Avenue, London, W.3 (Acorn 2216) and Sighthill Industrial Estate, Edinburgh, 11 (Craiglockhart 3727.)
Product: Butter-Scotch, Old English Treacle Brittle, Barley Sugar, "Cream-Line" Toffee and Liquorice Toffee Fingers, ¼-lb. packets 1s., ½-lb. air-tight tins 2s. 2d.; Plain Jane Almond Toffee, ¼-lb. packets 1s.; Dessert Nougat, ¼-lb. boxes 1s. 6d., air-tight tins 3s.; Mint Humbugs, ½-lb. tins 1s. 8d.; Cosy Corner Assortment, ½-lb. cartons 2s.; Assorted Toffee, 1-lb. decorated tins 4s. 6d.; ¼-lb. Cellophane bags 1s.; Assorted Lollipops 2d. each

CARSONS, LTD.,
Bristol 5. (Bristol 56021.)
Sales manager: J. Moseley.
Branch offices: 47, Byron Street, Partick, Glasgow: 18-19, Warren Street, Tottenham Court Road, London, W.1. (London sales manager: E. H Powell.)
Publicity material: On request to head office.
Product: Milk Shakes, 1s. 6d. per ¼-lb. and 3s. per ½-lb. carton; Dorchester, 1s. 6d. per ¼-lb. and 3s. per ½-lb. carton; Orchard Creams, 2s. 6d. per ½-lb. carton; 2-oz. Fruit Pastilles, 6d.; ¼-lb. packet Fruit Pastilles, 10½d.; ¼-lb. film bag, Peppermint Lumps, 10d.; 1s. film bags and 2s. cartons, Mascot Assortment; Milk Chocolate Bon Bars, 6d.; Whipped Brazils (unwrapped), 3d.; 2s. cartons, Princess Selection (confectionery and chocolate creams), 3s. 6d. carton milk chocolate Brazil nut.

CAXTON CHOCOLATE CO., LTD.,
Mayes Road, Wood Green, London, N.22. Bowes Park 4902-6.
Sales manager: A. I. Rowland.
Publicity material: Glass display showcase, 12 in. wide, 8 in. deep, 20 in. high, available on request to head office.
Product: Chocolate blocks, fine milk, m[illegible] hole nut, milk brazil nut, milk and nut, milk [illegible] and nut, superfine plain, retail 6d., trade [illegible] 54s. 9d per gross; milk chocolate bars, [illegible] retail 2d., trade terms 15s. 7d. per gross.

CHOCOLAT TOBLER, LTD.,
20, Soho Square, London, W.1. [illegible]rd 9261.
Product: Toblerone, Standard 1s. 6d.[illegible]r 9d.; Jamaica 6d.; Milk Tablets 1s. 4d.; H[illegible] Tablets 1s. 4d.; Amanda Tablets 1s. 4d.; M[illegible] Tablets 1s. 4d.; Filled Tablets: Tropican[illegible] 9d., Cappuccino 1s. 9d., Mandarinette 1s.[illegible] Favori 1s. 9d., Ananette 1s. 9d., Tobler-o-[illegible] Tablets 1s. 9d.; Lunch Tablets 2s. 9d.; Mil[illegible]ocolate Brazils ½-lb. 5s.; Chocolate Sachet [illegible] assortment), ½-lb. 3s.; Teresina (plain chocol[illegible]s. 6d.; Noisetta (milk chocolate), 2s. 6d.; Fru[illegible]reams, ½-lb. 3s., 1-lb. 5s. 9d.; Classique Plain [illegible]rtment ½-lb. 3s. 5d.; Ballerina Milk Assortm[illegible] ¼-lb 1s. 9d., ½-lb. 3s. 5d.; Rum and Coffee Creams ½-lb. 3s. 3d.; Chocolate Ginger Cre[illegible] ¼-lb 2s. 9d.; Chocolate Peppermint Cre[illegible] ¼-lb 2s. 9d.; Symphony Plain Assortment, ½-lb[illegible]s. 7d.; Chocolate Almonds (Roasted) ½-lb. 2s. [illegible]
Publicity material: On request to head offic[illegible]

CLARNICO, LTD.,
Waterden Road, London, E.15. Amhe[illegible] 2345.
Sales director: D. G. Carmichael.
London sales managers: M. G. Wallace.
Area sales managers: J. T. Schofield (La[illegible]s. and Yorks.); R. E. Griffiths (London); P. S. Cook (South West and Birmingham); R. H. Bennett (Home Counties); K. Moss (House accounts).
Product: ½-lb. cartons Regency Assortment (retail at 2s. 6d.); ½-lb. cartons Peppermint Creams (retail at 1s. 8d.); ½-lb. cartons Fruit Jellies (retail at 2s.); ½-lb. carton Dairyfudge Assorted (retail at 1s. 10d.); ½-lb. carton Chocolate Marshmallows, assorted flavours (retail at 2s. 6d.); ½-lb. carton Dairy Fudge (retail at 1s. 8d.); ½-lb. carton Iced Caramels (retail at 2s. 2d.); ½-lb. carton Candy Queen (retail at 2s.); 1-oz. carton Mitcham Mints (retail at 4½d.); Marzipan Bars (retail at 6d.); My Queen (retail at 6d.); 6-oz. carton Ten Piece Assortment (retail at 1s. 6d.); Dairyfudge Bar (retail at 6d.), tubes of Milk Chocolate Peanuts (retail at 5d.).
Publicity material: Showcards available on application to head office for the following lines: Regency Assortment, Peppermint Creams, Fruit Jellies.

Sensational sales story!

MILLIONS OF CINEMA-GOERS CAN'T BE WRONG!

BUTTERKIST

It's quality that counts and that's why millions of cinema-goers are buying "Butterkist". Why not cash in on this sure-sale product, satisfy the demand in your theatre, and guarantee yourself a steady weekly profit?

Specially grown hy-brid corn dipped in delicious caramel and pure dairy butter.
Made by:
CLARKS CEREAL PRODUCTS LTD., DAGENHAM, ESSEX

Dairyfudge, Iced Caramels, Chocolate Peppermint Creams and Candy Queen.

DON CONFECTIONERY (BLACKPOOL), LTD.,
Clifton Road, Marton, Blackpool. Blackpool 113.

Director: D. H. Green.

Supply: Direct from factory.

Product: Children's sweet cigarettes, Dolly mixtures, cream paste novelties and count lines, liquorice novelties, all sorts and count lines.

COWAN'S, LTD.,
Solway Street, Glasgow, S.E.

Publicity material: Available from Head Office.

Product: ½-lb. and ¼-lb. boxes chocolates; extensive variety ¼-lb. chocolates, caramels and boilings in transparent bags.

M. A. CRAVEN AND SON, LTD.,
French Almond Works, York. York 23003-4.

Sales manager: D. Hobson.

Publicity material: Showcards and displays available on application to sales manager at head office.

Product: ½-lb. cartons Original French Almonds (retail at 1s. 3d.); ¼-lb cartons Mixed Fruit Pastilles (retail at 10d.); Mint Imperial, cartons (retail at 9d.); Blackcurrant Pastilles, cartons (retail at 1s.); Film bag Best English Mints (retail at 9d.); Real Fruit Centres (retail at 9d.); Old York Mints (retail at 9d.); Mary Ann Creamy Toffee (retail at 10d.). (No charge for pre-packing.)

W. AND M. DUNCAN, LTD.,
Beaverhall Road, Edinburgh, 7. Waverley 4433.

Sales director: F. F. Robb.

Publicity material: Centre pieces, showcards, etc. Apply to H. Lowes at head office.

Product: ½-lb. New Capital, Milk and Plain Chocolate Assortment. ½-lb. Rapture assorted chocolates and candies, 2s. 6d.; 1s. and 6d. Hazelnut (milk chocolate with roasted nuts); 6d. Carols (chocolate caramels in roll pack); 6d. Triple Choice (3 fruit flavoured Cream Sticks); 4d. Nutty Crisp (milk chocolate and nuts); 6d. Merrols (Butter-scotch Bon Bons); and 3d. Merrols Fruits in roll packs; 4½d. Milk Walnut Whips (vanilla and coffee flavours); 4½d. Plain Walnut Whips (vanilla); ½-lb. Parisian Creams, retailing at 2s. 3d.; ¼-lb. Parisian Creams, retailing at 1s. 2d.; ½-lb. Peppermint Creams, retailing at 2s.; ½-lb. Chocolate Ginger retailing at 3s. 7d.; ¼-lb. Chocolate Ginger, retailing at 1s. 10d.; ½-lb. Milk Hazelnut Whirls, retailing at 3s.; 3d. Orange Cream Tablets.

J. W. FILSHILL, LTD.,
Nethercommon Works, Paisley. Paisley 3172/3/4.

Managing director: J. A. H. Hannah.

Publicity material: On application to head office.

Product: Caramels, Fudge and Boiled Sweets all available in ¼-lb. Cello prepacks; 1s. and 2s. 6d. Tartan cartons, Edinburgh Rocks; children's matinee line, Ball Lollipops, 2d. each. Special terms on application.

FOX'S GLACIER MINTS, LTD.,
Oxford Street, Leicester. Leicester, Granby 2601.

Sales manager: G. A. Nolan.

Branch office: Fox's Glacier Mints, Ltd., 879, High Road, Tottenham, N.17. Tottenham 2788 (Capt H. Armstrong).

Publicity material: From Leicester office.

Product: Fox's Glacier Mints, in polythene bags. Consumer price 10d. each. Packed in display outers each of one dozen bags. Fox's Glacier Fruits, (Tangerine, Lemon and Blackcurrant, and Bitter Lemon, film-wrapped in polythene bags. Consumer price 10d. each. Packed in display outers each of one dozen bags. Trade prices on request.

J. S. FRY AND SONS, LTD.,
Somerdale, Bristol. Keynsham 2101.

Branch offices:

A. Harrison, 12, Lower Castle Street, Bristol, 1. (Bristol 25084.)
W. Hamilton, Franklin Way, Birmingham, 30. (Kings Norton 1171.)
R. Anton, 39, Corporation Street, Belfast. (Belfast 25132.)
R. Anton, Argyle Chambers, 30, Buchanan Street, Glasgow, C.2. (Central 7389.)
McRae, 2, Castle Street, Edinburgh, 2. (Caledonian 6081.)
A. Harrison, Marsh Green Road, Marsh Barton Trading Estate, Exeter. (Exeter 76948.)
D. Wayman, R. J. Pibworth, 15-16, New Burlington Street (off Regent Street), London, W.1. (Regent 7851/9 (9 lines).)
E. Bagg, 68, The Headrow, Leeds, 1. (Leeds 26120.)
A. Hay, 27, Fennel Street, Manchester. (Blackfriars 7738 and 6583.)
D. Davidson, Wharf Street, Goods Station, Sheffield, 2. (Sheffield 21642.)

George Payne's popular line, the ¼ lb. Brazil Poppets, now have a gift style, full-colour, illustrated Cellophane carton

D. O'Leary, Norbury Road, Ely, Cardiff. (Cardiff 71245-6.)
A. Steel, William Street, Felling, Gateshead 10, Co. Durham. (Felling 82681-2.)

Product: 6d., 4d. and 2d. Chocolate Cream; 4d. 5 Centre; 6d. Medley; 3d. Choc. Peppermint Cream; 6d. Picnic; 4d. Cokernut; 3d. Punch; 6d. and 4d. Crunchie; 6d. and 4d. Turkish Delight; 6d. Milkymints; 3d. and 6d. Five Boys; 6d. Milk Sandwich; 6d. Double Milk Sandwich; 6d. Tiffin; 3d., 6d. and 1s. Crunch; 2s. Milk Almonds; 1s. 10d. Milk Hazels; 2s. 2d. Turkish Delight; 1s. 4d. Assorted Chocolate Creams; 1s. 6d., 2s. 9d. and 5s. 6d. Double Milk Assorted.

GENERAL STORES SUPPLIES (LONDON), LTD.,
110, Cannon Street, E.C.4. Mansion House 2147.

Sales manager: J. Zunder.

Product: Assorted Snips (cherry, orange, strawberry, lemon, blackcurrant, raspberry, tangerine and pineapple). Buttersnips, 12 display boxes each 60 packets. (Retail 2d.)

HALL BROS. (WHITEFIELD), LTD.,
Whitefield, Manchester. Whitefield 2283/4.

Sales manager: E. S. Schofield.

Publicity material: Showcards suitable for kiosk display are available on request.

Product: 6d. and 9d. prepacks. Milk Chocolate Eclairs, Chocolate Peppermint Crisps, Majestic Sour Lemons, Assorted Caramels, Toffee Liquorice Allsorts, Spearmint Chews, New Countess Assortment, California Fruit Bon Bons, Kendal Mints, Fruit Drops, 2d. rolls of Refreshers and Extra Strong Peppermints, Speedwell 2 a 1d. chews, various flavours, ½-lb. bags Mentro-Lyptus Tablets

HOLLAND'S TOFFEE
Virginia Street, Southport. Southport 56881/2/3/4/5.

Sales manager: A. E. Lilley.

Publicity material: Contact sales manager.

Product: ½-lb. film decorated bags of Assorted Caramels to retail at 9d. bag packed 24 to a display outer. Special decorated film bags to retail at 6d. each containing Creamy Toffees, Brazil Nut Toffees and assorted toffees, packed 24 to a display outer. Children's lines include Arrow Toffee Bar which retails at 1d. each packed 72 to a display outer. Choice of 9 different varieties and a variety of 3d. Toffee Bars, packed 30 bars to the display outer.

GEORGE W. HORNER AND CO., LTD.,
Chester-le-Street, Co. Durham. Chester-le-Street 2134.

Sales director: J. R. M. Aslett.

Sales manager: W. W. Lyons

Product: Special big packs: Bond Street Assortment, 2s.; Dainty Dinah Toffee 1s. 6d.; Dessert Fruits 1s. 6d.; Dainty Dinah Assorted Eclairs 1s.; 4-oz. packets Bond Street Assortment 1s.; Boy Blue Assorted Nut Toffee 1s.; Boy Blue Flaked Brazil Toffee 1s.; Boy Blue Chocolate Crunch 1s.; Boy Blue Ginger Toffee 1s.; Dainty Dinah Toffee 10d.; Dainty Dinah Devon Eclairs 1s.; Dainty Dinah Assorted Eclairs 1s.; Dainty Dinah Clear Mints 10d.; Blue Boy Licorice Toffee 10d.; Dainty Dinah Mixed Fruit Drops 10d.; Boy Blue Assortment of Toffees 10d.; 1d. Smuggler in Toffee, Raspberry Split, Licorice and Spearmint Flavours, 6d packets; Dainty Dinah Clear Mints; Dainty Dinah Toffee; Dainty Dinah Mixed Fruit Drops; Boy Blue Assortment of Toffees

JAMESONS CHOCOLATES, LTD.,
Willoughby Lane, Tottenham, London, N.17. Edmonton 4417.

Sales manager: H. A. M. Woodhatch.

Publicity material: H. A. M. Woodhatch, head office.

Product: Buttons Milk Chocolate Coconut Squares, 2d. each; Milk Chocolate Picture Parade, 2-oz slide pack, 6d. each; Twin Coconut Bar, 4d each; 4-oz. film bag Gaiety Assortment 10d. each; 1s. bags Raspberry Ruffles. Trade terms on application

KEILLER (JAMES) AND SON, LTD.,
Soho Square, London, W.1. Gerrard 9261.

Publicity material: Dummy packs.

Product: Prepacked range 6d., 1s. and 2s. packs chocolates and confectionery. Special terms on application.

C. KUNZLE, LTD.,
Garretts Green Lane, Garretts Green, Birmingham 33. Tel.: Stechford 4041.

Sales manager: C. F. Hamley.

Product: Chocolate, confectionery and cakes.

G. F. LOVELL AND CO., LTD.,
Rexville, Newport, Mon. Newport 59666.

Cinema sales director: John F. Lovell.

London area manager: A. W. Bayley, Graydawn, 85, Christchurch Mount, Epsom, Surrey. Tel.: Epsom 5995.

North of England and Scottish area manager: H. W. Green, 4, Table Close, Knutsford, Cheshire. Tel.: Knutsford 2275.

Midlands area manager: W. L. Ellis, 909, Hagley Road West, Quinton, Birmingham 32. Tel.: Woodgate Birmingham 3102.

West of England area manager: N. D. Evans, Woodville, Potterne Road, Devizes, Wilts. Tel.: Devizes 749.

Wales area manager: L. Taylor, 2, Danygraig Road, Pantmawr Garden Village, Whitchurch, Cardiff, Glam.
Representatives cover all the United Kingdom.

Publicity: Show cards and display material available on request from head office.

Product: 1s. packets Top Ten Assortment, Toffee Rex, Choc. Eclairs, Choc. Toffees, 9d. packets Floodlight Mints; Toffee Rex, Spearminties, Treacle Mints, Fruit Drops; Fruit Delight Mintoes; 9d. cartons Fruit Pastilles; 2s. cartons Choc. Eclairs; 4d. Choc. Milky Lunch; 4d. Minty Lunch; 4d. Coffee Milky Lunch; 6d. Plush Nuggets; 2d. French Nougat Bars; 1d. Toffee Bars.

JOHN MACKINTOSH AND SONS, LTD.,
Chapel Field, Norwich, Nor. 43a. Norwich 26101.

Sales manager: J. R. Crawford.

Branch office: 97, Park Lane, London, W.1.

Publicity material: Available on application

Product: Quality Street; handy packet, 1s. 0d. (1½ doz in outer), ½-lb. carton, 2s. 3d. (½ doz. in outer), 1-lb. carton, 4s. 4d. (½ doz. in outer); Week-End ½-lb. carton, 1s. 5d. (1 doz. in outer), ½-lb carton 2s. 9d. (½ doz. in outer), 1-lb. carton, 5s. 6d. (½ doz. in outer); Good News: ½-lb carton, 3s. (six in outer), 1-lb. 6s. (three in outer); Count Lines: Rolo 6d. (2 doz. in outer), Toff-o-Luxe 6d. (2 doz. in outer), Toff-o-Luxe 3d. (4 doz. in outer), Mintola 6d. (2 doz. in outer), Fruito 6d. (2 doz. in outer), Fruito 3d. (4 doz. in outer), Toffee Cup 3d. (4 doz. in outer), Munchies 6d. (2 doz. in outer), Munchies 1s. (1doz. in outer), Caramac 6d. (plain) (2doz. in outer), Caramac Naps 1s. 6d. (1 doz. in outer), Caramac Nut 6d. (2 doz. in outer).

MAYFAIR PRODUCTS, LTD./BIRRELL, LTD.,
Milady Chocolate Works, Anniesland, Glasgow, W.3. Scotstoun 1827.

London divisional sales manager: A. C. Pratt, 19, Dalmeny Road, New Barnet, Herts. (Barnet 5258)

Publicity Material: Display boxes.

Product: Mayfair Super Assortment, 1s.; Mayfair Nut Toffee Assortment, 10d.; Mayfair Chocolate Caramels, 11d.; Mayfair Caramel Whirls, 9d.; Mayfair Liquorice Whirls, 9d.; Mayfair Vanity

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3 CASH REGISTER HITS
FROM
Carsons

Carsons
Milk Shake
Chocolates

Tops for glamour. Delicious liquid fruit centres, enclosed in smooth milk chocolate

1′6
¼ lb. carton

Carsons ASSORTED
Pastilles

A star attraction with the movie fans.

10½d. per ¼lb. packet

Carsons
Mascot

Another 'best-seller' with cinemagoers. Assorted chocolates in colourful wrappers, packed in handy Cellophane bags.

1′- per bag

Get full details without delay from:
Carsons LTD • SHORTWOOD • BRISTOL
TELEPHONE: 653211

Newslines on New Lines—contd.

gifts there are the carry-bag pack of Jelly Babies at 1s. 6d. and the Magic Lantern pack of Comfits and Dolly Mixture, also selling at 1s. 6d.

Double-strength

SPECIAL feature of a new line just introduced by Welch's, Igloo Mints, is that it is a double-strength mint.

Igloo Mints are a boiled sweet with a thin shell and a soft, creamy, fondant centre. Initially it is being offered in 6d. packets and 4-lb. jars, but it is intended to have 1s. packets once the line is in full production.

The confection was originally available only in Southern England, but is now being extended to national sale.

Gift style

GEORGE PAYNE has introduced two already well-established lines in a new ½-lb. gift-style, full-colour illustrated carton.

The already popular Rum Truffle Poppets now in the ½-lb. pack, retail at 2s. 6d. and the ½-lb. Brazil Poppets at 3s. 8d.

These attractive cartons are fitted with scalloped-edge glacine liners, dividers and pad, and are fully Cellophaned. Packed in very convenient half-dozens they should enjoy peak consumer demand.

Taste appeal

A NEW confection [illegible] is claimed as having taste appeal, quality and attractive presentation [illegible] a popular price is Keiller's Blackcurrant and Liquorice Eclairs.

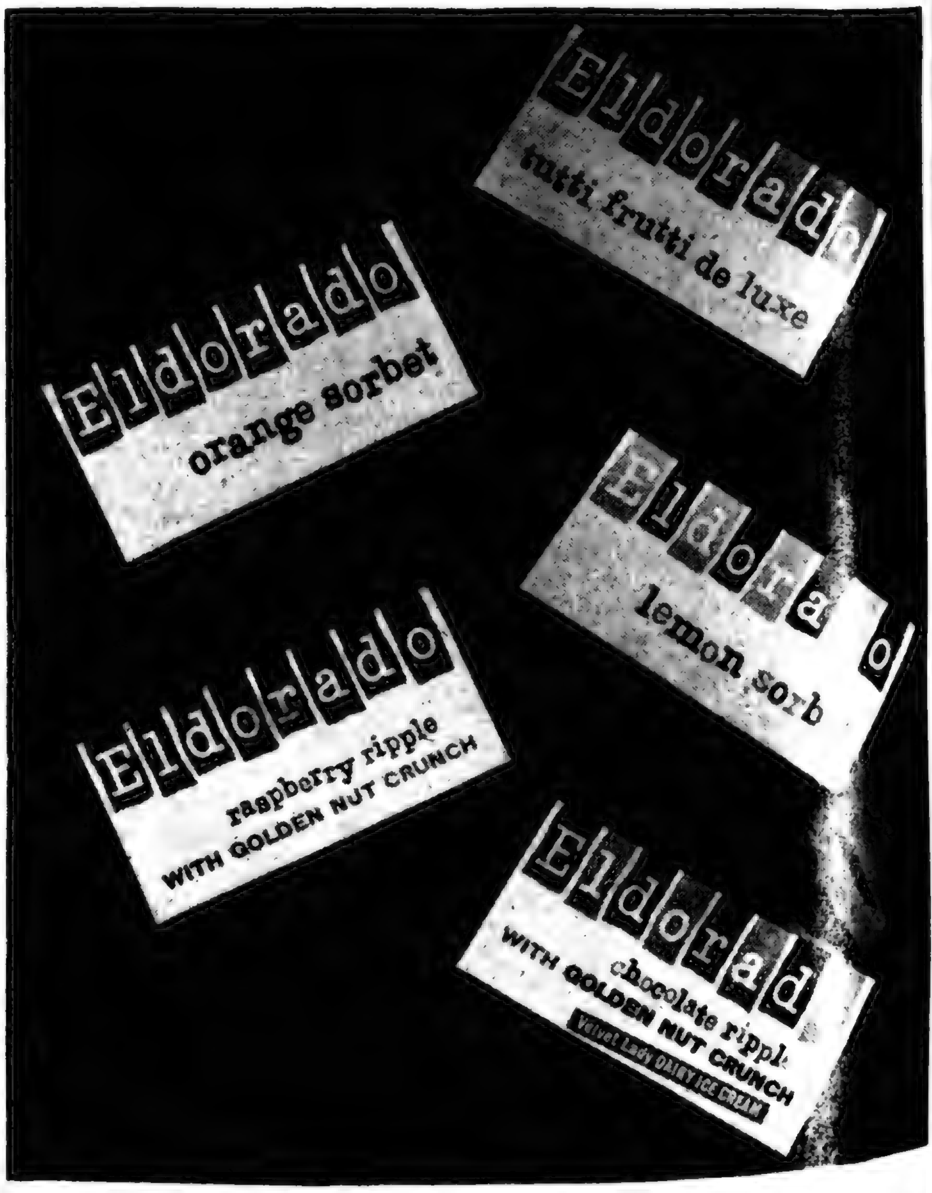
They are a blend of blackcurrant-flavoured casing around a soft liquorice centre, and are wrapped in one-colour blackcurrant Cellophane, with a generous proportion of printed foil dressings in the pack. They retail at 10d. per ¼-lb.

Keiller has also combined fruity toffee centres with liquorice to make another new line, Liquorice Toffee Allsorts; retail price is 8d. per ¼-lb.

Irish Coffee

A COMPLETE novelty, Irish Coffee Milk Chocolate is now being distributed by Richard James and Co. in the entire southern half of England from Lancashire down.

The chocolate sells at 1s. 8d. a bar and the price to both wholesalers and retailers is 15s. 4d. a dozen. Manufactured by Williams and Woods, of Dublin, it is a blend of milk chocolate, genuine old Irish Whiskey, cream, coffee and nougat, but it does not contravene Excise regulations and can be sold like any other confectionery.



The five new varieties introduced by Eldorado

Product Directory

CONFECTIONERY—cont.

Assortment, 9d.; Mayfair Chocolate Caramel …irs, 9d.; Mayfair Maytime Toffees, 9d.; May- Sugar Almonds, 1s.; Mayfair Mint Lumps, Birrell Fruit Lumps, 9d.; Birrell Cherry …ugat, 10d.; Birrell Asst. Pastilles, 8d.; Birrell …lla Fudge, 8d.; Birrell Asst. Fr. Nougat, 10d.; …ll Paradise Fruits, 9d.; Birrell Mint Puffs, 6d.; …ll Fruit Puffs, 6d.

L. H. ULCHINOCK.
(…ional cinema and theatre agent.)
77 South Lambeth Road, London, S.W.8. (Reliance 7121.)

Publicit… material: Dummies and display material alw… available.

Produc… …an Houten, Ltd., chocolates and sugar confec…ery; Geo. Bassett and Co., Ltd., Liquorice All… etc.

NEEDLERS, LTD.,
Bour…mouth Street, Hull. Hull 42435.

Sales director: F. Twell.

Publicity material: Showcards.

Product: Riviera Chocolates 1-lb. boxes 12s. 6d.; Milk Dessert Chocolates, ½-lb. boxes 3s. 5d., ¼-lb. cartons 1s. 8½d.; Minerva Chocolates, ½-lb. boxes 3s. 3d., ¼-lb. cartons 1s. 7d.; County Milk Chocolates, ½-lb. boxes 3s. 2d., ¼-lb. cartons 1s. 6d.; County Plain Chocolates, ½-lb. carnation boxes 3s. 2d., ¼-lb. cartons 1s. 6d.; Kreema Milk Tray chocolates, ½-lb. cartons 2s. 6d., ¼-lb. cratons 1s. 4d.; Kreema blocks: Nut Milk 1s., Milk 6d., Orange 6d., Grapefruit 6d., Pineapple 6d., Coffee 6d., Krispie 6d., Strawberry 6d., Mint 6d., Maltona 6d., Bronx Pastilles 1s. cartons.

THE NESTLE CO., LTD.,
St. George's House, 92/100, Wood Street, E.C.2. Monarch 7700.

Marketing manager: T. G. Morris.

Publicity material: Advertising Department, The Nestle Co., Ltd., St. George's House, 92/100, Wood Street, E.C.2.

Branch offices:

D. Caddy, Greenhill House, 90/93, Cowcross Street, Smithfield, London, E.C.1.
W. R. Parker, Wharfedale Road, Tyseley, Birmingham, 11. (Acocks Green 4385/6.)
R. Krayenbuhl, 171, Limestone Road, Belfast. (Belfast 47171/2.)
N. C. Moody, 113/120, Gloucester Road, Brighton, 1. (Brighton 29317/8.)
G. V. Sumner, Flowers Hill, Brislington, Bristol, 4. (Bristol 79514/5.)
B. A. Rolfe, Taymuir Road, Pangam Road, Cardiff. (Cardiff 44441.)
A. S. McKendrick, 771/783, Duke Street, Glasgow, E.1. (Bridgeton 8068/9.)
J. P. Attwater, Elton Park, Hadleigh Road, Ipswich (Ipswich 54366/7/8.)
J. F. Robson, 14, South Sherwood Street, Nottingham.
A. R. Connabeer, Pearl Assurance House, Castle Street, Liverpool, 2. (Central 7811/2/3.)
G. R. Whitmore, 416/428, Corn Exchange Buildings, Hanging Ditch, Manchester, 4. (Deansgate 7801.)
J. C. Robson, Stoneygate Lane, Fellington-on-Tyne, Gateshead, Co. Durham. (Felling 693201/2.)
H. G. Knox, 79, London Street, Reading. (Reading 55231.)
K. M. Hornby (Leeds and Sheffield areas), York…re Insurance House, Market Place, Sheffield. (Sheffield 28963/4.)

Produ… Milk Blocks, 3d., 6d., 1s.; Milky Bar 3d., 6d. Croquettes, Triple Bar, Crackermilk, Whole-n… Coconut Rough, etc., Jellimallo, 4d. Home-made, and Flair.

NUN…Y CASTLE CHOCOLATES, LTD.,
5… Crutched Friars, London, E.C.3. Royal 1413/4.

Sales manager: E. R. German.

Natio…l cinema representative: C. B. E. Jopp.

Prod…: Gay Maid Marshmallows in Cellophane packs, retail 6d., wholesale 4s. 6d. per doz.; sugared pea-…s, retail 6d. ¼-lb. wholesale 154s. cwt.

H. J. PACKER AND CO., LTD.,
Gr…nbank, Bristol, 5. Bristol 56021.

Gene…l sales manager: A. Eastman, M.S.M.A.

Lond…n office and depot: 18/19, Warren Street, Totten-…m Court Road, London, W.1. Euston 6171/2.

Glas…w depot: 47, Byron Street, Partick, Glasgow. …estern 0086.

Prod…: Crispets at 8d. per ¼ lb., 6d. bags, 1s. car-…ns: Chewing nuts, alpine drops, dazzle drops, …l snow drops, all 8d. per qtr.; Peanuts, raisins …d assorted dragees, all 9d. per qtr.; 1d. Zoo bars. …ramel bars, nougat bars, white mice, penknives …nanas, whiffs; 2d. Bumper bars.

JAMES PASCALL, LTD.,
Streatham Road, Mitcham, Surrey. Mitcham 3411.

Display material: Available from marketing department at the above address.

Product: White Heather chocolates and toffees, gift casket 2s. 3d., 4-oz. film bag 1s. 1d. Marshmallows, carton 1s. 4d., Polypaks 6d. each. Butter Whole Brazils, carton 3s. Jellifruits, ½-lb. net carton 2s. 3d. New Saturday Selection carton 1s. 9d. Jellifruits, 1-lb. box 4s. 9d. Chocolate Cocktails, ½-lb. carton 3s. 6d. Butter Whole Brazils, 1-lb. tin 7s. 6d.

Murraymints, 5-lb. jar and 7-lb. box 9d. ¼-lb.; Murraymints, pre-packs, 10d. bag; Murraymints, tubes, 4d. and 6d.; Murrayfruits, 5-lb. jar and 7-lb. box, 10d. per ¼-lb.; Murrayfruits, tubes, 4d and Murrayfruits " airseal " cartons, 1s.

GEORGE PAYNE AND CO., LTD.,
Tower Bridge, London, S.E.1. (Hop. 1454), and Waddon Works, Surrey. (Croydon 0175.)

Sales manager: P. L. Davey, Sales Office, Croydon. (Croydon 0175.) (Also Controller of cinema sales.)

Publicity material: Dummy cartons available on request Contact sales office, Croydon, as above.

Product: 6d. packets, Toff-etts, Raisin Poppets, Peanut Poppets, Peanut and Raisin Poppets, Mint Cream Poppets, Coconut Fudge Poppets, Mint-etts, Fruit-etts, Paynes Poppets in ½-lb. cartons; Brazil Poppets, Ginger Poppets, Nut Poppets, Fruit and Nut Poppets, Pineapple Poppets, Assorted Poppets. 6d. Block Chocolate; Milk Block, Nut and Milk Block, Nut and Fruit Block, Brazil Nut Block.

RHYL CONFECTIONERY CO.,
Glan-Aber Works, Vale Road, Rhyl. Rhyl 253.

Sales manager: A. Dickinson.
All inquiries direct to factory.

Publicity material: Available direct from factory.

Product: Prepacked (¼-lb.) creamy whirls; prepacked (¼-lb.) assorted caramels, prepacked (¼-lb.) fluffie nougats—all retail at 9d; also nougat cream caramels. Price to cinemas: 5s. 9d. per dozen (packed 4-oz. to box).

ROBERTSON AND WOODCOCK, LTD.,
Trebor House, Woodford Green, Essex. Crescent 6611.

Cinema sales executive: D. T. Bailey.

Product: Comprehensive range of bag lines at 9d. per quarter; 6d. bags best fruit drops; range of children's matinee lines at ¼d., ½d., 1d., 1½d. 2d., 3d. and 6d. Representatives will call on request.

ROLLS CONFECTIONERY, LTD.,
Sales Department, Oldfield Lane, Greenford, Middlesex. Waxlow 4383.

Sales director: A. R. McIndoe.

Cinema sales manager: L. J. Trigg.
Branch offices:

North of England and Scotland: L. W. Adams, 38, St. Hilda's Road, Harrogate, Yorks. (83108.)
Midlands and Wales: E. Hosea, 280, Broad Lane, Coventry, Warwicks. (Tile Hill: 66460.)
Southern Counties: J. Stenning, 6, Dulverton Road, New Eltham, S.E.9. (Footscray: 3241.)
Home Counties: D. R. Barrett, 12, By the Wood, Carpenders Park, Watford, Herts. (Hatch End 6556.)

Publicity material: Showcards; dummies and dispensers available on request from head office.

Product: Chocolate: Mint Chocs 1s. and 2s. cartons, Whispers 1s. 6d. cartons and 6d. bars, Romance Milk Chocolate, 9d. bar, Nut Milk, 6d. bar, Sugar Confectionery: Sunfresh Slices, 2s. and 1s. cartons and 6d. rolls, Greenline Mints and Fruit Drops, 6d and 1s. bags; Eclairs, Coffee or Chocolate, 1s. bags, Eclairs, Coffee or Chocolate, and Greenline Mints, 6d. rolls.

ROWNTREE AND CO., LTD.,
The Cocoa Works, York. York 53071.

Divisional sales managers:
D. G. McDonald, 49, West George Street, Glasgow, C.2. (Central 7386-7.)
E. Farrow, Corn Exchange Buildings, 13-17, Fennel Street, Manchester 4. (Blackfriars 7597.)
G. F. Curnow, Ruskin Chambers, 191, Corporation Street, Birmingham 4. (Central 5732.)
C. Symes, Craven House, 16, Northumberland Avenue, London, W.C.2. (Whitehall 5340, 5348 5349.)

Publicity material: Latest information available on request to divisional sales manager.

Product: Chocolate and sugar confectionery, table jellies and cocoas.

M. SAPER, LTD.,
Argall Avenue, Lea Bridge Factory Estate, Leyton, London, E.10. Leytonstone 1037.

Sales director: Norman Saper.

Publicity material: On application at head office.

Product: Saper's cellulose packs (wrapped confectionery): Glucose Fruit Drops, Special Lime Fruits, Dairy Toffees, Orange and Lemon Lollies, Mint Lumps (10d.), Special Acid Drops, Princess Fruits, Mint Humbugs, Glucose Mints, Dairy Toffees with Nuts, Liquorice Toffees, Lemon Sherbets, Banana Splits, Mint Butterscotch, Golden Mints (retail 10d. per satchel bag). Sugared Almonds (retail 1s. per satchel bag). Glucose Fruit Drops, Fruit Pastilles, Special Glucose Pears, Mixed Fruit Drops, Saper Money, Whipped Bon Bons (retail 6d. per satchel bag). Assorted Toffees, Assorted Fruits (retail 8d. per satchel bag). Liquid Fruits (1s. and 1s. 6d.). New retail 1s. packs, Mint Humbugs, Lemon Sherbets, and Special Lime Fruits. New retail 1s. 6d. packs, Lemon Sherbets and Mint Humbugs. Cabaret a confections: Fine Milk Chocolate Bon Bons, Pineapple Crush, Blackcurrant Crush (retail 1s. each). Liquid Mints (retail 11d. each). Space Ship Rations (assorted six flavours) (retail ½d. each)

EDWARD SHARP AND SONS, LTD.,
Kreemy Works, Maidstone, Kent. Maidstone 4062.

Sales manager: E. F. Vince.

National cinema representative: A. B. Capes

Branch office:

Shepley Works Estate, Shepley Road, Audenshaw, near Manchester. (Denton 2848.)

Product: Royal Assorted, Golden or Mint Super-Kreem cartons, packed in ½ dozens, retailing at 9d. each, Milk Chocolate or Dessert Chocolate Super-Kreem cartons, packed in ½ dozens, retailing at 1s. each; bags Assorted Candy, packed in 2 dozens, retailing at 1s. each; bags Royal Assorted or Golden Super-Kreem Toffee, packed in 3 dozens, retailing at 9d. each; bags Royal Assorted or Golden Super-Kreem Toffee, packed in 2 dozens, retailing at 6d. each; Mint Kreemys, Brazil Kreemys, Walnut Kreemys, Malted Milk Kreemys, Spearmint Kreemys, Mintos and Fruteens (6 flavours: Orange, Lime, Lemon, Grapefruit, Blackberry or Raspberry), packed in 2 dozens, retailing at 6d. per packet; 1d. bars, packed in 6 dozens, available in 12 flavours; Kreemy, Spearmint, Milky, Licorice, Treacle, Caramel, Orange, Banana, Strawberry, Raspberry, Lime and Lemon; Brazil Nut Slab Toffee in cartons, packed in 6 dozens, retailing at 10d. each; Walnut or Treacle Slab Toffee in cartons, packed in ½ dozens, retailing at 9d each; Floral Cachous or Tinifrootys tablets packed in 4 dozens, retailing at 2d. per packet; Jems: Buttermint, Bitter Lemon or Bitter Orange, packed in 4 dozens, retailing at 3d. per packet

SUCHARD CHOCOLATE, LTD.,
Broadwater Road, Welwyn Garden City, Welwyn Garden 3344.

Managing director: H. J. A. Rohrbach.

Sales manager: R. Holliday, 19, Kingswood Gardens, Roundhay, Leeds, 8.

Sales office manager: L. W. Field (at head office).

Publicity material: Dummies, showcards and electric signs.

Product: Filled chocolate tablets retailing at 1s. 9d. trade terms 27s. for 50 outers and over. Filled Fruit Tablets, packed 12 to the outer, retailing at 1s. 9d., trade terms, 16s. 3d. for 50 outers and over. Milka, Velma, St. Bernard and Cafola, retailing at 1s. 5d. Trade terms 13s. 1½d. for 50 outers and over. Milka Nut, Milka Fruit and Nut, Bittra, Velma, Almonds, Sumela and Centenary retailing at 1s. 6d. Trade terms 13s 10½d. for 50 outers and over.

TAVERNER RUTLEDGE, LTD.,
Beech Street, Liverpool, 7. Anfield 3451.

Supply: Direct and wholesale

Product: Specialists in " Taverner's Fruit Drops " Packed in 8d. cartons, and 6d. Cellophane bags Other lines also available in 6d. Cellophane bags

HENRY THORNE AND CO., LTD.,
The Cocoa Works, Leeds, 2. Leeds 28561.

Sales director: G. F. Tinsley.

Publicity material: Showcards for Chocolate Butter Dainties, Super Toffee and window transparencies and cash mats for Super Toffee.

Branch salesmen:
London: A. C. Brown, 42, High Road, Chiswick, London, W.4.
Leeds: G. H. Stanley, 88, Acre Road, Middleton, Leeds, 10.
Glasgow: E. Wallace, 8, Esslemont Avenue, Glasgow, W.4.
Edinburgh: J. D. Duff, 44, Broomfield Crescent, 4.
Liverpool: Leslie Heap, 2, Asser Road, Liverpool 11.
Lancashire: J. N. Hyde, 206, Walton Road, Sale, Cheshire.
Northumberland and Durham: J. T. Vale, 31, Thorntree Drive, West Monkseaton, Whitley bay.
East and North Ridings of Yorkshire: J. Webster, " Embla," Mill Hill, Huntingdon, York
Lincolnshire: L. A. Whitaker, 45, Western

continued on page 134

Product Directory

CONFECTIONERY—cont.

Avenue, Boultam Park, Lincoln.
Blackpool, Preston and N.W. Counties: I. Crossland, 137, The Avenue, Alwoodley, Leeds, 17.
Bradford and West Riding: T. S. H. Teague, 59, Milan Road, Harehills, Leeds, 6.
Northern Ireland: D. J. Thompson and Son, 60, Berry Street, Belfast.
East Anglia: E. D. Tallent, 110, The Avenues, Norwich.
West of England: W. C. Thomas, Aller Brake Road, Aller Park, Newton Abbot, S. Devon.
South Yorkshire: T. A. Parker, 82, Handsworth Grange Road, Sheffield, 13.

Product: Gala Assortment (50 per cent. chocolates, 50 per cent. toffees) in ½-lb. film bags, retail at 1s. each; Chocolate Butter Dainties, Mint Toffee, Rum and Butter, Licorice and Super Toffee in 9d. film bags; milk chocolate bars, 6d. each; fruit and nut bars, 6d. each.

VAN HOUTEN, LTD.,
Chesham, Bucks. Chesham 777.
National cinema representative: L. H. Mulchinock.

HARRY VINCENT, LTD. (BLUE BIRD),
Hunnington, Halesowen, nr. Birmingham. Halesowen 1174/5.
Sales manager: K. E. Symonds.
All deliveries direct from factory. Local representatives' names will be supplied on request.
Publicity material: R. C. Woolley, advertising manager. Material includes showcards and display stands.
Product: 1s. cartons Assorted Chocolate Neapolitans; 10d. Liquorice Rolls; 9d. Popular Assortment.

WALTERS " PALM " TOFFEE, LTD.,
Palm Works, Westfield Road, Acton, London, W.3. Acorn 0022/3/4/5/6.

Sales manager: Leslie Walters.

National cinema representative: D. R. Walters.

Branch offices:
J. Winter, 17, Aldfield Road, Northern Moor, Manchester 23.
L. Kaye, 427, Brook Lane, King's Heath, Birmingham.
J. Rodda, Flat No. 3, Harby Lodge, Pelham Road, Nottingham.
S. W. Lingard, 32, Hempland Drive, York.

L. Benson, 32, Lonysgubor, Rhiwbina, Cardiff.
S. Howard, The Nook, Olveston Green, Olveston, Glos. (Agent for Bristol area.)
Gilbert Porteous, Ltd., 24, St. Enoch Square, Glasgow, C.1.

Publicity material: By special arrangement with Mrs. F. J. Ellis, Palm Works, Westfield Road, Acton, London, W.3.

Product: 3d. bars, seven varieties: creemy, chocolate nougat, strawberry, banana split, fruit and nut, liquorice nougat, peppermint split, 6d. bars, five varieties: creemy, chocolate nougat, strawberry split, banana split, fruit and nut; 4d. milk chocolate toffee bars; 4d. milk chocolate Crunchette bars; 9d. 4-oz. Cello bags of assorted toffees and boiled sweets—boxes of 2 dozen.

WELCH AND SONS, LTD.,
West Chirton, Tynemouth. North Shields 3300 (five lines).
Sales director: A. Ian Welch. Direct supplies and also available through wholesalers.
Representatives:
London and Home Counties: Wilfred C. Welch, " Mayfield," 12, Manor Road South, Hinchley Wood, Esher, Surrey. (Emberbrook 3268.)
South West and South Wales: S. H. D. Masters, " Marlendor," Crete Road, Dibden Purlieu, Southampton.
E. G. Jones, 67, Heathway, Cardiff.
Midlands: J. E. Fishley, 17, Fryer Road, West Heath, Birmingham. (Priory 2423.)
North West: S. S. Kiernan, 25, Northleigh Road, Old Trafford, Manchester. (Chorlton 3108.)
East Midlands: P. Quaintmere, 19, Westholme Gardens, Western Boulevard, Nottingham.
North East: C. Lee, " Oakhurst," Station Road, Benton, Newcastle upon Tyne, 12. (666444.)
Scotland: W. Ferguson, 60, Herbertson Crescent, Irvine, Ayrshire. (Irvine 3074.)
Northern Ireland: J. M. Wade, Flat 21, 1, Ardmore Terrace, Holywood, Co. Down. (Holywood 3772.)

Product: Full range of pre-packed boiled sweets and toffees in Cellophane packets. 6d. packets: Black mints, rum and butter toffees, fruit chews, clear mints, licorice toffee allsorts, fruit drops, spearmint chews, paradise fruits, chocolate eclairs, mother sigley drops, sherbet lemons, Windsor eight, barley sugar, dairy caramels, minted gold, bitter lemons, butterscotch, ten varieties assortment, sherbet tangoes, fruit tangoes, mint lumps, ilgloo mints. 6d. cartons: Creamy luxury toffee, treacle luxury toffee, raspberry luxury toffee. 9d. packets: Black mints, paradise fruits, clear mints, mint lumps, fruit drops, sherbet lemons, fruit chews. 10d. packets: Sixteen favourites. 1s. packets: Dairy caramels, Windsor eight, licorice toffee allsorts, minted gold, spearmint chews, rum and butter toffees, sixteen favourites, chocolate eclairs, ten varieties assortment, fruit chews, pineapple chews, bitter lemons, butterscotch assortment, butterscotch. 1s. cartons: Caramel Bon Bons.

H. S. WHITESIDE AND CO., LTD.,
Parkhouse Works, Camberwell, London, S.E.5.
(See Nuts: Popcorn.)

THE WRIGLEY CO., LTD.,
East Lane, North Wembley, Middlesex. Arnold 1144.
Merchandising director: F. S. Hoppé.
Publicity material: Inquiries to head office.
Product: Wrigley's five-stick Spearmint and five-stick Doublemint, packed 20 packets to a box, retailing at 6d. per packet. Price to retail outlet: 7s. 2d. per box. Sugar-coated Arrowmint and P.K. retailing at 2d. per packet, packed 40 packets to a box. Price to retail outlet 5s. per box.

BISCUITS

WILLIAM MACDONALD AND SONS (BISCUITS), LTD.,
Glengarry Biscuit Bakery, Hillington, Glasgow, S.W.2. Halfway 6211.
Sales director: J. Montgomerie.
Branch offices:
N. E. Every, 1-11, Hay Hill, London, W.1.
K. J. Kirk, 59, Calthorpe Road, Edgbaston, Birmingham, 15.
E. R. Gillespie, 12, Park Cross Street, Leeds, 1.
W. V. Reed, Westmorland House, 53-55, Westmorland Road, Newcastle on Tyne, 1.
J. Thompson, 135, Corn Exchange Buildings, Hanging Ditch, Manchester, 4.
D. C. Gamlin, 10a, Whiteladies Road, Bristol, 8.

Publicity material: Colman, Prentis and Varley, Ltd., 34, Grosvenor Street, London, W.1.

Product: Penguin and Munchmallow, singly and in packs of three; Yo-Yo (four flavours), supplied in 3-doz. packs and sold singly; Glengarry, 7d. packs, retail price; Munchmallow, 2½d. each, retail price, Penguins, 3½d. each, retail price; Yo-Yo, 3d. each, retail price.

WESTON BISCUIT CO. (SLOUGH), LTD.,
504, Buckingham Avenue, Slough, Bucks. Slough 23244.
Sales manager: T. G. Hardwick.
Product: Biscuits and Ryvita Crispbread.

WRIGHT'S BISCUITS, LTD.,
Model Factory, Rutland Street, South Shields. South Shields 6-1234.
Sales director: W. P. Webster.
Product: Biscuits.

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THE BRITISH AUTOMATIC CO., LTD.,
14, Appold Street, London, E.C.2. Bishopsgate 8176.
Sales director: John Rendell.
Branch offices:
J. Brooke, B.A.C., 175, High Street, Deritend, Birmingham, 12.
C. Riley, B.A.C., Collier Street Works, Greengate, Salford 3, Lancs.
R. A. Humphreys, B.A.C., 181, Kingsland Road, Bristol 2.
E. M. Nicol, B.A.C., 39, Kirkpatrick Street, Glasgow, S.E.
A. J. O'Leary, B.A.C., 36a, North Great George's Street, Dublin.

Product: All types of coin operated automatic vending machines including tea machines, hot and cold drink machines (coffee, soft drinks, etc.), all cup delivery; compartment machines for hot or cold snacks and other articles; ice cream machines; single and multi-column cigarette and confectionery machines and combination vending machines; as well as perfume and towel dispensing machines, etc.

DITCHBURN VENDING MACHINES, LTD.,
Terminal House, Victoria, S.W.1. Sloane 9941/2.
Type of equipment: Vending machines; automatic cup-drink machines.

ESPRESSO EQUIPMENT CO., LTD.,
18, Old Compton Street, London, W.1. Gerrard 5382.
General manager: R. W. Hatch.
Sales managers: M. Robinson and S. L. Lawrence.
Type of equipment: Sweden Freezer Soft Ice Cream machines and ancillary equipment; Fri-Fri deep fat fryers; Lukon plate-warming and ancillary equipment.

GAGGIA (LONDON), LTD.,
18, Old Compton Street, London, W.1. Gerrard 5382.
General manager: R. W. Hatch.
Sales manager: G. Nelson.
Type of equipment: Gaggia coffee machines and bar equipment; freshburger infra-red grills.

W. M. STILL AND SONS, LTD.,
29/31, Greville Street, London, E.C.1. Holborn 3744.
Type of equipment: Automatic coffee, tea, soft drink, milk, hot and cold buffet vending machines.

UNIFORMS

HARDY AND WEBSTER,
Central Sales Office: 1, Albion Street, Leeds, 1. Leeds 20456.
Sales manager: A. S. Teall.
Product: Ladies' and gentlemen's nylon overalls.

PARSONS AND STEWART, LTD.,
53, Oldridge Road, Balham, S.W.12. Battersea 6695/6/7.
Sales manager: R. Knapp.
Publicity material available: Line blocks.
Product: Uniforms and usherette's dresses.

PATHE EQUIPMENT, LTD.,
177, Wardour Street, London, W.1. Gerrard 1544.
Publicity material: Illustrated brochures.
Product: Uniforms.

THE PRACTICAL UNIFORM CO., LTD.,
Ora Works, Oldridge Road, Balham Hill, S.W.12. Battersea 6695/6/7.
Sales manager: H. H. Kerridge.
Publicity material available: Photographs, line blocks.
Product: Uniforms and overalls for usherettes, kiosk attendants, sales girls.

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MGM—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Lawbreakers, The	America	Jack Warden, Vera Miles	Drama	Metroscope	B. and W.
Invasion Quartet	Britain	Bill Travers, Spike Milligan, Millicent Martin, Eric Sykes	Comedy	Metroscope	B. and W.
Magic Boy	Foreign	—	Feature length cartoon	CinemaScope	Magicolor
Morgan the Pirate	America	Steve Reeves, Valerie Lagrange	Drama	CinemaScope	Eastman Color
Murder at 45 r.p.m.	Foreign	Danielle Darrieux, Jean Servais	Mystery thriller	Metroscope	B. and W.
Mutiny on the Bounty	America	Marlon Brando, Trevor Howard	Sea drama	MGM Camera 65	Colour
Ring of Fire	America	David Janssen, Joyce Taylor	Thriller	CinemaScope	Metrocolor
Secret Partner	Britain	Stewart Granger, Haya Harareet, Bernard Lee	Thriller	Metroscope	B. and W.
Spinster	America	Shirley MacLaine, Laurence Harvey, Jack Hawkins	Drama	—	—
Subterraneans, The	America	Leslie Caron, George Peppard, Roddy McDowall	Drama	CinemaScope	Metrocolor
Tartars, The	America	Victor Mature, Orson Welles	Drama	Totalscope	Eastman Color
Tears of Joy	America	Anna Magnani, Ben Gazzara, Fred Clark	Comedy-drama	Metroscope	B. and W.
Two Women	America	Sophia Loren, Juan Belmondeau	Romantic drama	Metroscope	B. and W.
Where the Boys Are	America	Dolores Hart, George Hamilton, Yvette Mimieux, Connie Francis	Romantic comedy	CinemaScope	Colour
Where the Hot Wind Blows	Foreign	Gina Lollobrigida, Marcello Mastroianni, Yves Montand	Drama	Metroscope	B. and W.

Miracle

British: nil American: nil Others: 4

Love and the Frenchwoman	France	Martine Carol, Dany Robin, Robert Lamoureux, Annie Girardot	Comedy-drama	Wide screen	B. and W.
Nymphettes	France	Christian Pezey, Colette Descombes	Drama	Wide screen	B. and W.
Black Boy—White Girl	France	Francoise Giret, Gordon Heath	Drama	Wide screen	B. and W.
One Night Stand	France	Louis de Funes, Jean Richard	Comedy	Wide screen	B. and W.

New Realm

British: 2 American: 1 Others: 8

Shoot to Kill	Britain	Dermot Walsh, Joy Webster	Thriller	Wide screen	B. and W.
Noah's Ark	Foreign	—	Biblical	Wide screen	B. and W.
The Scavengers	Foreign	Vince Edwards	Action	Wide screen	B. and W.
Terror is a Man	Foreign	Francis Lederer, Greta Thyssen	Action	Wide screen	B. and W.
The Fighting Gladiator and Fabiola	Foreign	Michele Morgan, Henry Vidal	Spectacular	Wide screen	B. and W.
Seventy Deadly Sins	Foreign	Michele Morgan, Henry Vidal, Gerad Philipe	Drama	Wide screen	B. and W.
Hullo Elephant	Foreign	Vittorio de Sica	Comedy	Wide screen	B. and W.
On Trial	Foreign	Daniel Gelin, Anton Walbrook	Drama	Wide screen	B. and W.
Girls of the Night	Foreign	Gina Lollobrigida, Martine Carol, Gerard Philipe	Comedy	Wide screen	B. and W.
Robinson Crusoeland	America	Laurel and Hardy	Comedy	Wide screen	B. and W.
Out of the Shadow	Britain	Terence Longdon, Donald Gray, Diane Clare	Thriller	Wide screen	B. and W.

Paramount

British: 1 American: 29 Others: nil

The Ten Commandments	America	Charlton Heston, Yul Brynner, Anne Baxter, Edward G. Robinson, Yvonne De Carlo, Debra Paget, John Derek, Sir Cedric Hardwicke, Nina Foch, Martha Scott, Judith Anderson, Vincent Price	Biblical drama	VistaVision	Technicolor
The World of Suzie Wong	Britain	William Holden, Nancy Kwan, Sylvia Syms, Michael Wilding	Romantic drama	Wide screen	Technicolor

continued overleaf

Paramount—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
G.I. Blues	America	Elvis Presley, Juliet Prowse, Robert Ivers	Musical comedy	Standard	Technicolor
All in a Night's Work	America	Dean Martin, Shirley MacLaine, Charles Ruggles, Cliff Robertson	Comedy	Wide screen	Technicolor
Cinderfella	America	Jerry Lewis, Ed Wynn, Judith Anderson, Anna Maria Alberghetti, Count Basie	Farcical comedy	Standard	Technicolor
A Breath of Scandal	America	Sophia Loren, Maurice Chevalier, John Gavin, Angela Lansbury, Isabel Jeans, Tullio Carminati	Romantic comedy	Standard	Technicolor
Blood and Roses	America	Mel Ferrer, Elsa Martinelli, Annette Vadim	Suspense drama	Technirama	Technicolor
The Rat Race	America	Tony Curtis, Debbie Reynolds, Jack Oakie, Kay Medford, Don Rickles	Drama	Standard	Technicolor
Under Ten Flags	America	Van Heflin, Charles Laughton, Mylene Demongeot, Eleanora Rossi Drago, Liam Redmond, John Ericson, Alex Nicol	Sea drama	Standard	B. and W.
Blueprint for Robbery	America	J. Pat O'Malley, Robert Wilkie, Romo Vincent, Jay Barney, Tom Duggan	Crime thriller	Standard	B. and W.
One-Eyed Jacks	America	Marlon Brando, Karl Malden, Katy Jurado Pina Pellicer	Western	VistaVision	Technicolor
The Pleasure of His Company	America	Fred Astaire, Debbie Reynolds, Lilli Palmer, Tab Hunter, Gary Merrill, Charles Ruggles	Comedy	Standard	Technicolor
Breakfast at Tiffany's	America	Audrey Hepburn, George Peppard, Patricia Neal, Buddy Ebsen	Romantic comedy	—	Technicolor
Hatari !	America	John Wayne, Elsa Martinelli, Michele Girardon, Gerard Blain, Valentine de Vargas	Adventure drama	—	Technicolor
On The Double	America	Danny Kaye, Dana Wynter, Wilfrid Hyde White, Margaret Rutherford, Alan Cuthbertson	Comedy	—	Technicolor
The Counterfeit Traitor	America	William Holden, Lilli Palmer, Hugh Griffith, Eva Dahlbeck, Charles Regnier	Spy drama	Standard	Technicolor
The Ladies' Man	America	Jerry Lewis, Diana Dors, Helen Traubel, Gloria Jean	Comedy	—	B. and W.
Summer and Smoke	America	Laurence Harvey, Geraldine Page	Drama	—	—
Walking Happy	America	Frank Sinatra	Comedy drama	—	Technicolor
Mistress of Mellyn	America	Audrey Hepburn	Suspense drama	—	—
Girls of Summer	America	—	Drama	—	B. and W.
Dear and Glorious Physician	America	—	Biblical drama	—	Technicolor
Village of Stars	America	—	Suspense thriller	—	Technicolor
My Geisha	America	Shirley MacLaine, Yves Montand Edward G. Robinson	Romantic comedy	—	Technicolor
Ladies of the Big House	America	—	Crime drama	—	B. and W.
Tamiko	America	Laurence Harvey	Romantic drama	—	—
Hawaii Beach Boy	America	Elvis Presley, Juliet Prowse	Musical comedy	—	Technicolor
Appointment in Zahrain	America	—	Adventure drama	—	—
The Beach Pad	America	Tommy Sands	Romantic drama	—	Technicolor
Night Without End	America	Debbie Reynolds, Lilli Palmer	Adventure	—	

Rank FD

British: 10 American: 10 Others: 8

The Bulldog Breed	Britain	Norman Wisdom, Edward Chapman, Liz Fraser	Comedy	Standard	B. and W.
Man in the Moon	Britain	Kenneth More, Shirley Anne Field, Michael Hordern	Comedy	Standard	B. and W.
No Love for Johnnie	Britain	Peter Finch, Stanley Holloway, Mary Peach, Donald Pleasence, Billie Whitelaw	Drama	CinemaScope	B. and W.
The Singer Not The Song	Britain	Dirk Bogarde, John Mills, Mylene Demongeot	Drama	CinemaScope	Eastman Colour
Der Rosenkavalier	Britain	Elizabeth Schwarzkopf, Sena Jurinac, Otto Edelmann, Erich Kunz, Anneliese Rothenburger	Film version of Richard Strauss' opera	Standard	Eastman Colour
Very Important Person (Provisional Title)	Britain	James Robertson Justice, Leslie Phillips, Stanley Baxter, Eric Sykes, Richard Wattis	Comedy Thriller	Standard	B. and W.
Echo of Barbara	Britain	Mervyn Johns, Maureen Connell	Thriller	Standard	B. and W.
Sea Sanctuary	Britain	—	Wild life subject	Standard	Eastman Colour
Macario	Mexico	Ignacio Lopez Tarso, Pina Pellicer	Human Drama	Standard	B. and W.
El Zarco	Mexico	Pedro Armendariz, Rosita Quintana	Drama	Standard	B. and W.

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
E affles Mexicano	Mexico	Rafael Bertrand, Martha Mijarez	Crime Comedy	Standard	B. and W.
T Man Who Became Invisible	Mexico	Arturo de Cordova, Ana Luisa Peluffo	Thriller	Standard	B. and W.
B o Immortal	Mexico	Elvira Quintana, Ramon Gay	Drama	Standard	B. and W.
M keys Galore	U.S.S.R.	—	Wild life subject	Standard	Colour
R K—UNIVERSAL INTERNATIONAL					
Sp acus	America	Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin and Tony Curtis	Drama set in ancient Rome	Super Technirama-70	Technicolor
Mic ght Lace	America	Doris Day, Rex Harrison, John Gavin, Myrna Loy	Suspense drama	Standard	Eastman Color
The rass is Greener	Britain	Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons	Comedy based on play of same title	Technirama	Technicolor
The ay of the Gun	America	Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten	Outdoor action	Standard	Colour
The reat Impostor	America	Tony Curtis, Edmond O'Brien, Joan Blackman, Raymond Massey, Karl Malden	Adapted from Robert Crichton's book on the great hoaxer, Ferdinand Demara	Standard	B. and W.
Rom noff and Juliet	America	Peter Ustinov, Sandra Dee, John Gavin, Akim Tamiroff	Based on stage comedy of same title	Standard	Colour
Back Street	America	Susan Hayward, John Gavin, Vera Miles	Based on novel by Fannie Hurst	Standard	Colour
The cret Ways	America	Richard Widmark, Sonja Ziemann	Drama	Standard	
The urse of the Werewolf	Britain	Oliver Reed, Clifford Evans, Yvonne Romaine	Chiller	Standard	Eastman Color
The Sixth Man	America	Tony Curtis, James Franciscus	Drama	Standard	Colour
The Pharaoh's Woman	America|Italy	Linda Cristal, John Barrymore, Jr., Pierre Brice, Armando Fancioli, Lilly Lembo	Drama set in ancient Egypt	Mondialscope	Eastman Color
The Cossacks	Italy	Edmund Purdom, John Barrymore, Jr., Georgia Moll, Massimo Girotti	Spectacular action drama	Totalscope	Colour
Seven Ways from Sundown	America	Audie Murphy, Barry Sullivan, Venetia Stevenson	Outdoor action	Standard	Eastman Color
Come September	America	Rock Hudson, Gina Lollobrigida, Sandra Dee, Bobby Darin	Romantic comedy	Panavision	Colour

Regal

British: 4 American: nil Others: nil

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
The Hellfire Club	Britain	Keith Michell, Adrienne Corri, Peter Arne, Kai Fischer, Peter Cushing, Bill Owen, Miles Malleson, David Lodge	Drama	Dyaliscope	Eastman Color
Fury at Smugglers' Bay	Britain	Peter Cushing, John Fraser, Bernard Lee, Michele Merier, William Franklyn, Liz Fraser, Miles Malleson, George Coulouris, Juma, June Thorburn	Drama	Panascope	Eastman Color
The Treasure of Monte Cristo	Britain	John Gregson, Rory Calhoun, Gianna Maria Canale, Patricia Bredin, Peter Arne	Drama	Dyaliscope	Eastman Color
Nine Green Bottles	Britain	—	—	Scope	Colour

Renown

British: 3 American: nil Others: nil

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Ch ap at the Price	Britain	—	Comedy	Standard	B. and W.
Fi n Season of Love	Britain	—	Drama	Technirama & wide screen	B. and W.
C Doctor	Britain	—	Comedy	Standard	B. and W.

S.F. Film Distributors

British: 1 American: 3 Others: 3

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
S ne Like it Cool	Britain	Brian Jackson, Julie Wilson	Naturist	Wide screen	Colour
M deleine Telephone 136211	Foreign	Eva Bartock, Sabina Sesselmann	Drama	Wide screen	B. and W.
E sy Come, Easy Go	Foreign	Francis Blanche, Darry Cowl	Comedy	Wide screen	B. and W.

continued on page 139

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S . Film Distributors—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
The Girl Rosemarie	Foreign	Nedja Tiller, Peter Van Eyck	Drama	Wide screen	B. and W.
REISSUES					
Bridge of San Luis Rey	America	Lynn Bari, Louis Calhoun	Action	Wide screen	B. and W.
Dark Waters	America	Merle Oberon, Franchot Tone	Action	Wide screen	B. and W.
Mr. Ace	America	George Raft, Sylvia Sidney	Action	Wide screen	B. and W.

Twentieth Century-Fox

British: 13 American: 30 Others: nil

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Canadians, The	Britain	Robert Ryan, Teresa Stratus, John Dehner, Torin Thatcher	Drama	CinemaScope	Technicolor
Circle of Deception	Britain	Suzy Parker, Bradford Dillman, Harry Andrews	Drama	CinemaScope	B. and W.
Greatest Raid of All, The	Britain	—	Drama	CinemaScope	
Innocents, The	Britain	Deborah Kerr	Drama	CinemaScope	
Inspector, The	Britain	—	Drama	CinemaScope	
Justine	America	—	Drama	CinemaScope	Colour
Mark, The	Britain	Stuart Whitman, Maria Schell, Rod Steiger	Drama	CinemaScope	B. and W.
Matter of Who, A	Britain	Noel Coward, Ken Scott, Juliet Prowse	Drama	CinemaScope	
Topaze	Britain	Peter Sellers, Nadia Gray, Herbert Lom, Leo McKern	Comedy	CinemaScope	Eastman Color
Queen's Guards, The	Britain	Raymond Massey, Daniel Massey, Robert Stephens, Ursula Jeans, Susannah York	Drama	Technirama 70	Technicolor
Visit, The	Britain	Ingrid Bergman	Drama	CinemaScope	Colour
Watcher in the Shadows	Britain	—	Drama	CinemaScope	
Wingate Story, The	Britain	—	Drama	CinemaScope	
Cleopatra	Britain	Elizabeth Taylor, Peter Finch, Stephen Boyd, Harry Andrews	Spectacle drama	Todd-AO	Eastman Color
All Hands on Deck	America	Pat Boone, Dennis O'Keefe, Buddy Hackett, Barbara Eden	Comedy with music	CinemaScope	De Luxe
Big Gamble, The	America	Stephen Boyd, Juliette Greco, David Wayne	Comedy drama	CinemaScope	Eastman Color
Champagne Complex	America	Debbie Reynolds	Comedy	CinemaScope	De Luxe
Chapman Report	America	Robert Evans	Drama	CinemaScope	
Esther and the King	America	Joan Collins, Richard Egan, Dennis O'Dea	Biblical drama	CinemaScope	Eastman Color
Fiercest Heart, The	America	Stuart Whitman, Raymond Massey, Juliet Prowse, Ken Scott, Geraldine Fitzgerald	Drama	CinemaScope	De Luxe
Flaming Star	America	Elvis Presley, Dolores Del Rio, Barbara Eden, Steve Forrest	Western	CinemaScope	De Luxe
Francis of Assisi	America	Bradford Dillman, Dolores Hart, Stuart Whitman	Drama	CinemaScope	De Luxe
Goodbye, Charlie	America	Marilyn Monroe	Comedy	CinemaScope	De Luxe
It Happened in Athens	America	Jayne Mansfield, Nico Minardos, Trax Colton, Xenia Del Mar	Comedy drama	CinemaScope	Eastman Color
Journey of the Jules Verne	America	—	Science-fiction	CinemaScope	De Luxe
Lion of Sparta	America	Richard Egan, Diane Baker, Barry Coe, Julie Newmar	Drama	CinemaScope	De Luxe
Little Shepherd of Kingdom Come	America	Jimmie Rodgers, Luana Patten, Chill Wills	Drama	CinemaScope	De Luxe
Madison Avenue	America	Dana Andrews, Jeanne Crain, Eleanor Parker, Eddie Albert	Drama	CinemaScope	
Marriage-Go-Round	America	Susan Hayward, James Mason, Julie Newmar, Robert Paige	Comedy	CinemaScope	De Luxe
Misty	America	David Ladd, Arthur O'Connell	Drama	CinemaScope	De Luxe
None But the Brave	America	Richard Basehart, Arthur Shields, Danny Bravo	Drama	CinemaScope	De Luxe
North to Alaska	America	John Wayne, Stewart Granger, Ernie Kovacs, Fabian, Capucine	Drama	CinemaScope	De Luxe
Return to Peyton Place	America	Joan Crawford	Drama	CinemaScope	De Luxe
Right Approach, The	America	Frankie Vaughan, Gary Crosby, Martha Hyer, Ken Scott, Juliet Prowse	Musical comedy	CinemaScope	De Luxe

continued overleaf

Twentieth Century-Fox—continued

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Sanctuary	America	Lee Remick, Yves Montand, Bradford Dillman, Odetta	Drama	CinemaScope	B. W.
September Storm	America	Mark Stevens, Joanne Dru, Robert Strauss	Drama	CinemaScope	De Luxe
Solo	America	Robert Wagner	Musical drama	CinemaScope	
Snow White and the Three Stooges	America	Carol Heiss, The Three Stooges	Comedy	CinemaScope	De Luxe
Tender is the Night	America	Jennifer Jones, Christopher Plummer	Drama	CinemaScope	De Luxe
Tess of the Storm Country	America	Diane Baker, Lee Philips...	Drama	CinemaScope	De Luxe
Voyage to the Bottom of the Sea	America	—	Science-fiction	CinemaScope	De Luxe
Wild in the Country	America	Elvis Presley, Millie Perkins, Hope Lange, John Ireland	Drama	CinemaScope	De Luxe
Wizard of Baghdad	America	Dick Shawn, Diane Baker, Barry Coe	Comedy	CinemaScope	De Luxe

United Artists

British: 4 American: 21 Others: 2

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
The Gambler Wore a Gun	America	Jim Davis	Crime thriller	Standard...	B. and W.
Gun Fight	America	James Brown, Joan Staley	Western	Standard...	B. and W.
The Hoodlum Priest	America	Don Murray, Cindy Wood, Larry Gates	Drama	Standard...	B. and W.
Jack the Giant Killer	America	Kerwin Matthews, Judi Meredith, Torin Thatcher	Comedy-fantasy	Standard...	Technicolor
A Matter of Conviction	America	Burt Lancaster	Drama	Standard...	B. and W.
The Magnificent Seven	America	Yul Brynner, Eli Wallach, Steve McQueen	Western	Panavision	De Luxe
The Misfits	America	Clark Gable, Marilyn Monroe, Montgomery Clift, Eli Wallach	Comedy drama	Standard...	B. and W.
The Alamo	America	John Wayne, Richard Widmark, Laurence Harvey	Western	Todd-AO	Technicolor
Aimee-vous Brahms	America	Ingrid Bergman, Yves Montand, Tony Perkins	Drama	Standard...	–
Birdman of Alcatraz	America	Burt Lancaster	Crime thriller	Standard...	B. and W.
By Love Possessed	America	Lana Turner, Efrem Zimbalist, Jr., Thomas Mitchell	Drama	Panavision	Eastman Color
Cold Wind in August	America	Lola Albright, Scott Marlowe	Drama	Standard...	B. and W.
Elmer Gantry	America	Burt Lancaster, Jean Simmons, Dean Jagger	Drama	Standard...	Eastman Color
Exodus	America	Paul Newman, Eva Marie Saint, Peter Lawford	Drama	Panavision 70	Technicolor
The Facts of Life	America	Bob Hope, Lucille Ball, Ruth Hussey	Comedy drama	Standard...	B. and W.
Follow That Man	Britain	Sydney Chaplin, Dawn Addams, Elspeth March	Comedy thriller	Standard...	B. and W.
Mary Had A Little	Britain	Agnes Laurent	Comedy	Standard...	B. and W.
The Naked Edge	Britain	Gary Cooper, Deborah Kerr, Hermione Gingold	Thriller	Standard...	B. and W.
Never On Sunday	Greece	Melina Mercouri, Jules Dassin	Comedy	Standard...	B. and W.
Operation Bottleneck	America	Ron Foster, Miiko Taka	War thriller	Standard...	B. and W.
Paris Blues	America	Paul Newman, Sidney Poitier, Joanne Woodward, Louis Armstrong	Comedy drama	Standard...	Col
Revolt of the Slaves	America	Rhonda Fleming, Lang Jeffries	Drama	Wide screen	Col
Something Wild	America	Carroll Baker, Ralph Meeker	Drama	Standard...	B. and W.
Studs Lonigan	America	Christopher Knight, Venetia Stevenson	Drama	Standard...	B. and W.
Tunes of Glory	Britain	Alec Guinness, John Mills	Drama	Standard...	Technicolor
Warlord of Crete	Italy	Bob Mathias, Rosanna Schiaffino...	Drama	Totalscope	Eastman Color
West Side Story	America	Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno	Musical drama	70 mm.	Eastman Color

Unifilms

British: nil American: nil Others: 6

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Dangerous Games	France	Jean Servais, Pascale Audret, Joel Flateau	Action drama	Standard...	B. and W.
Every Minute Counts	France	Dominique Wilms, Raymond Suplex, Jean Leix	Gangster drama...	Standard...	B. and W.

continued overleaf

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
La Cucaracha—The Bandit	Mexico	Maria Felix, Dolores del Rio, Emilio Fernandez	Action and sex drama	Standard	Eastman Color
Let's [illegible] Daring Madame	France	Dany Robin, Louis Velle, Marie Daems	Sex comedy	Standard	B. and W.
The [illegible] Trap	France	Juliette Mayniel, Jean Kosta	Sex comedy-drama	Standard	B. and W.
Passionate Affair	France	Christian Marquand, Lucile Saint-Simon	Sex melodrama	Standard	B. and W.

Walt Disney

British: 3 American: 8 Others: nil

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
Greyfriars Bobby	Britain	Donald Crisp, Kay Walsh, Laurence Naismith	Human drama	-	Technicolor
The Horsemasters	Britain	Tony Britton, Janet Munro, John Fraser, Donald Pleasance, Tommy Kirk, Annette Funicello, Colin Gordon	Adventure-romance	-	Technicolor
Swiss Family Robinson	Britain	John Mills, Dorothy McGuire, James Macarthur, Janet Munro, Cecil Parker, Tommy Kirk, Kevin Corcoran, Sessue Hayakawa	Adventure story	Panavision	Technicolor
The Absent Minded Professor	America	Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk	Comedy	-	B. and W.
The Hound that Thought he was a Raccoon	America	—	Novelty	-	Technicolor
Jungle Cat	America	—	True Life Adventure		Technicolor
Nomads of the North	America	—	Adventure		Technicolor
One Hundred and One Dalmatians	America	—	Cartoon feature		Technicolor
Pollyanna	America	Hayley Mills, Jane Wyman, Richard Egan, Nancy Olson, Adolphe Menjou, Kevin Corcoran, Donald Crisp, Agnes Moorehead	Comedy adventure		Technicolor
Petticoats and Bluejeans	America	Hayley Mills, Maureen O'Hara, Brian Keith, Joanna Barnes	Comedy adventure		Technicolor
Ten who Dared	America	Brian Keith, John Beal, R. G. Armstrong	Adventure drama	-	Technicolor

continued overleaf

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British: 6 American: 20 Others: nil

TITLE	COUNTRY OF ORIGIN	STARS	DESCRIPTION	PRESENTATION SYSTEM	COLOUR SYSTEM
The Crowded Sky	America	Dana Andrews, Efrem Zimbalist, Jr., Rhonda Fleming, Anne Francis, John Kerr, Troy Donahue	Drama	Standard	Technicolor
Don't Bother to Knock	Britain	Richard Todd, Nicole Maurey, Elke Sommer, June Thorburn, Rik Battaglia	Comedy	CinemaScope	Eastman Color
Fanny	America	Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz	Drama	Standard	Technicolor
A Fever in the Blood	America	Efrem Zimbalist, Jr., Angie Dickinson, Don Ameche, Andra Martin, Jack Kelly, Ray Denton	Drama	Standard	B. and W.
Girl of the Night	America	Anne Francis, John Kerr, Lloyd Nolan	Drama	—	B. and W.
Gold of the Seven Saints	America	Clint Walker, Roger Moore, Chill Wills, Leticia Roman	Adventure	WarnerScope	B. and W.
Hand in Hand	America	John Gregson, Sybil Thorndike, Finlay Currie	Drama	Standard	B. and W.
Hell to Eternity	America	Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens	Drama	Standard	B. and W.
I Passed for White	America	Sonya Wilde, James Franciscus	Drama	Standard	B. and W.
Jet Over the Atlantic	America	Guy Madison, Virginia Mayo, George Raft, Ilona Massey	Drama	Standard	B. and W.
Long and the Short and the Tall	Britain	Richard Todd, Laurence Harvey, Richard Harris	War	Standard	B. and W.
Messalina	America	Belinda Lee, Ettore Manni	Adventure	Technirama	Technicolor
The Miracle	America	Carroll Baker, Roger Moore, Walter Slezak, Vittorio Gassman, Katina Paxinou	Spectacle	Technirama	Technicolor
Parrish	America	Troy Donahue, Claudette Colbert, Karl Malden, Dean Jagger	Drama	Standard	Technicolor
Pay or Die	America	Ernest Borgnine, Zohra Lampert, Alan Austin	Thriller	Standard	B. and W.
The Plunderers	America	Jeff Chandler, John Saxon, Dolores Hart	Western	Standard	B. and W.
The Rebel	Britain	Tony Hancock, George Sanders, Paul Massie, Irene Handl, Dennis Price	Comedy	Standard	Eastman Color
Sins of Rachel Cade	America	Angie Dickinson, Peter Finch, Roger Moore	Drama	Standard	Technicolor
Splendour in the Grass	America	Natalie Wood, Warren Beatty, Pat Hingle, Audrey Christie, Jan Norris	Drama	Standard	Technicolor
The Story of David	Britain	Jeff Chandler, Basil Sydney, David Knight, Barbara Shelley, Peter Arne, David Davies	Spectacle	Standard	Eastman Color
The Sundowners	Britain	Deborah Kerr, Robert Mitchum, Peter Ustinov, Glynis Johns	Drama	Standard	Technicolor
Sunrise at Campobello	America	Ralph Bellamy, Greer Garson, Hume Cronyn, Jean Hagen	Drama	Standard	Technicolor
Too Hot to Handle	Britain	Jayne Mansfield, Carl Boehm, Leo Genn	Drama	Standard	Eastman Color
White Warrior	America	Steve Reeves, Georgia Moll, Renato Baldini	Adventure	Standard	Technicolor
This Rebel Breed	America	Rita Moreno, Mark Damon, Gerald Mohr, Jay Novello	Drama	Standard	B. and W.
4-D Man	America	Robert Lansing, Lee Meriwether, James Congdon	Science fiction	Standard	De Luxe

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B ITAIN 1, 2, 3 AGAIN—continued from page 10

P y" (American), the Compton Cinema Ch pening film is a hot potato.

C . run by the X-king, Kenneth Rive, sco heavily with "double bills," "Travelling ght" (British) and "Sins Of Youth"; "C ns Of Vice" and "Street Of Shame"; "Th lating Urge" (American) and "Dolls Of e"; "A Cool Sound From Hell" (Can an) and "After School." "Hiroshima Mon mour" (French-Japanese) made a big appe o the intelligentsia. Gala's tie-up with the S chiku Company of Japan is beginning pay off.

Cur n had a considerable income from "The 00 Blows," while "Black Orpheus" stood p at the Curzon cinema for twenty-seven eeks and took a fortune. Curzon's standb . "The Cranes Are Flying" is still flying.

Mon ial put out "Vicious Circle," "Lunch On The Grass," "Versailles," "Rice Girls" and a "double bill," "Pickpocket" and "In Six Easy Lessons." "L'Avventura" is now scoring at the Paris-Pullman.

Archway was responsible for "House Of Intrigue," supporting feature to "The Challenge" (Rank—British). It also did extremely well with the original "Hercules," which, contrary to general opinion, did not attempt to steal "Hercules Unchained's" thunder. "Hercules" wasn't reissued, for the simple reason that it's never been withdrawn!

Miracle had a tip-top independent release, "Heat Of The Summer," and two circuit "seconds," "Assault In Broad Daylight" and "Hot Hours." Other winners were "Men Without Morals," "Eyes Without A Face" and "Julie The Redhead."

Contemporary continued to cash in on "The Savage Eye" (American), a sensational off-beat film, which attracted high- and low-brow alike, "Wild Strawberries," "Kanal," "The ace" and "Ashes And Diamonds."

Unit ms, the new renting organisation presided er by Lionel Clyne, doesn't get under way til January. It has quite a few lined p and should figure prominently in next r's list.

Ke th More has appeared in only one relea "Sink the Bismarck!" but he gave a fine rformance and this, together with his past rd, keeps him at the top.

Pe Sellers featured in four films, "Two-Way etch," "Never Let Go," "Battle Of The es" and "The Millionairess" and indus and versatility win him a bouquet.

N n Wisdom is definitely the most popu comedian. He was in "Follow A Star nd "There Was A Crooked Man," and turned up trumps. His latest, "The Bull Breed" (Rank—British), is released at C tmas and, unless I'm very much mistake t. too, will bring in the money.

St Reeves, America's Mr. Universe and star f "Hercules Unchained," "The Las ays Of Pompeii," "The Giant Of Ma on" and "Goliath And The Barbari " also deserves a hand.

W it comes to women stars, Sophia Lor is unquestionably number one. "It Sta In Naples" gave her a real chance and she seized it, and her brilliant performance in "The Millionairess" consolidated her position.

One of the significant signs of the year has been the success of first-class reissues. The smaller circuits and independent exhibitors, often confronted by a circuit release hardly strong enough for one showing in a town, let alone subsequent runs, have fallen back on tried and tested old-timers, and the manoeuvre has earned dividends.

The use of colour for annual events, such as Trooping the Colour, the Opening of Parliament and the Derby, in newsreels has worked miracles. Sales are up by 25 per cent.

A particularly healthy sign is the widening scope of the Hammer unit which, during last year, was responsible for "Never Take Sweets From A Stranger," "Hell Is A City," "Stranglers Of Bombay," "The Brides Of Dracula" and "The Two Faces Of Dr. Jekyll." A catholic output.

I can't resist poaching on colleague Frank Hazell's territory—but surely the poster for "The Millionairess" showing Sophia Loren's curves to great advantage was the year's best. It must have sold thousands of tickets!

For light relief I pose the question, which film had the worst title? It's a tie, "Wake Me When It's Over" (Twentieth Century-Fox) and "But Not For Me" Paramount).

Well, that's the lot. And what does it reveal? As always, the fascination and glorious uncertainty of film business.

CAN YOU CATER?—continued from page 6

the critics is to be unstinting with quality and to hire the really outstanding writers, directors and designers.

In other programmes, success is often the reward of assembling a talented team and giving them enough time and money to produce a more polished product.

The bane—and the benefit—of working in television are the lessons of the TAM ratings. There is danger in taking the ratings too seriously or too literally, but if they are accepted as an indication of trends in public preference, and as a cross-section of the viewing mood of the moment, then they can serve a valuable purpose in reminding us of the variegations of public taste and help us to chart the way forward.

Complacency about your own programmes can never last long because although there will be good weeks, there must inevitably be the bad weeks, when cherished combinations of programmes fail to achieve their targets.

Friday morning is the moment of truth for every ITV executive, when the blue TAM rating book falls on his desk, to be opened with trepidation or exultation, according to what the graphs have registered.

Salutary, indeed, and a constant reminder to the student of the ratings as to how little he does know about the public. Whether you find the ratings stimulating, agonising, or merely ageing, is a matter of temperament, but they certainly keep the television executive much more in touch with his audience than any editor can ever be with his readership.

It is one thing to sense declining interest and weak spots, but it is something yet again to find replacements, especially new programmes that will outrate established BBC successes.

The demand for variety and light entertainment seems to be lessening: the audience for plays remains steady; but the popularity of the regular series is increasing and it is in this field that competition will intensify.

The limitations of the television studio in half-hour and one-hour fictional series are manifest, and there is a shortage of the interesting backgrounds and pace that film can give.

On the other hand, film production costs remain so much higher than production for the British market alone can justify. The compromise is obviously the combination of film and tape with which most companies have been experimenting, and we can expect many developments here.

The film camera will be used more and more for exteriors and location shooting, but the television studio with tape will be used in preference to the film studio with film.

The disadvantage of tape made for one country's standards remains, and with it the restriction of sales overseas.

Engineers have not made the progress with tape standards conversion that they expected and, despite claims made, there remains a considerable loss of quality when transfers to tape of higher lineage take place.

Alongside this, the quality of film telerecording remains unsatisfactory and is well below the standard of direct filming.

Perhaps 1961 will see technical improvements or, better still, a satisfactory method of high-speed film recording off the tube, but until then programmes made largely on video-tape will be for the home market with only occasional sales in other countries.

Long term, though, the world audience must be taken into account, and producers eventually will have to settle in their minds for two grades of programme, one unquestionably for home consumption and the other with a real possibility of sales to other countries.

The one certain thing is that although technicians in television have multiplied there is still need for young producers and directors of First Division standard, and the industry must tackle the problem of selecting and training young men and women to be the creative talent of the later 1960s.

Electronic engineering is outpacing programme development and television's urgent need will be brainpower.

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NE VS HIGHLIGHTS . . .

Executive changes at CMA

JOH DAVIS has been appointed deputy chairman of the Circuits Management Associ on with Kenneth Winckles, previously assistant managing director, succeeding him as man ging director.

The appointments, which take effect from the beginning of next year, were announced this week b The Rank Organisation. The Organisation states: "They reflect the Group policy of strengthening in depth the executive structure by internal promotion."

V. P. Powell has been elected a director and will be appointed general manager, and George Pinches is promoted to booking controller. Richard Hamer, a director of the company and its booking controller for many years, continues as director of booking.

Other new appointments include: John Behr, as circuit controller; L. V. Crews, a regional controller. to be publicity controller in place of Donald Murrey, who has resigned; and Derek Coyte succeeding John Behr as publicity controller of Rank productions at Pinewood.

MPEAA European appointments

TWO new assignments in the European area, to become effective early next year, have been made by Eric Johnston, president of the Motion Picture Export Association of America.

Leo D. Hochstetter moves to Rome from Frankfurt as manager for the Mediterranean area—Italy, Spain, Greece and the Middle East—succeeding Frank Gervasi; and Stephen Beers, assistant to Griffith Johnson, MPEAA vice-president, European area, goes to Frankfurt where he will be responsible for Germany, Austria and Scandinavia.

Mr. Hochstetter, a former journalist, joined the association in 1952 and for two years, until January 1958, served as Far East manager in Tokyo. Mr. Beers joined MPEAA in 1957 after two years with the Commerce Department, Office of Technical Services.

Columbia-Foreman pact extended

TH exclusive production-distribution arrangement between Columbia and Highroad Produ ions—the American branch of Carl Foreman's British Open Road company—has been extend for a further two years.

The move follows a series of meetings between Columbia head office executives and Mr. eman and M. J. Frankovich, Columbia vice-president in charge of European produ on activities.

Un the new agreement, Carl Foreman will add directorial duties to his producing and writi esponsibilities. He is at present completing work on "The Guns of Navarone," whic olumbia has scheduled as its top offering in 1961.

Regal alliance with Twickenham

A W production alliance has been established between Joe Vegoda and Michael Green of Films International and Kenneth Shipman, of Twickenham Studios and George Bro the producer.

Th arrangements to augment Regal's programme of releases were announced by Mr. Veg at a luncheon during the company's first sales conference held in London this week.

It s also announced that Regal had acquired the UK distribution rights for Goldwyn's "G and Dolls" which will be re-released in the summer.

T first feature under the new production allliance will be based on the novel "Singing in Shrouds," by Ngaio Marsh. Guido Cohen will also produce "Jungle Street" at Twi nham for distribution by Regal.

K neth Shipman, George Brown and Pennington Richards will be associated with the pro tion of a comedy, "What Goes Up."

NATIONAL FILM THEATRE MUST HAVE SUBSIDY

WITH FUNDS running dangerously low, and another deficit certain at the end of the year, the British Film Institute has renewed its plea to the Government to subsidise the National Film Theatre.

At the annual general meeting this month, BFI chairman Sylvester Gates gave this warning: "A situation which is already serious may become disastrous if it is allowed to deteriorate further."

Accounts for the year, he said, showed a deficit of £669 for the Institute and £2,120 for the theatre. The theatre had debts outstanding since 1957—when the present building was equipped. "We are not only failing to pay off this debt, but have in the last two years been adding to the debt by operational losses," said Mr. Gates.

"I make no apology for renewing my plea that the Government's continued insistence that the National Film Theatre should be wholly self-supporting should now be rescinded."

The argument for subsidy was based, he said, upon the fact that public subsidy was provided for opera and other music, for art exhibitions and for the theatre. "We are denied the few thousand pounds a year which we need if we are to continue to offer the best of world cinema, past and present, at the National Film Theatre."

The Institute's deficit was due mainly to the decline in income from the Sunday Cinematograph Fund. This decline, which reflected the fall in cinema attendances, meant that the Institute received only £17,500 from the fund.

Said Mr. Gates: "I should perhaps add that

continued on page 149

Cohen goes to U.S to sell Anglo films

NAT COHEN, managing director of Anglo Amalgamated, leaves this Sunday for a three-week business trip to America where he will negotiate for the distribution of several Anglo pictures in the States.

He told KINE. this week: "Following the recent overwhelming success of our films in the States our confidence in British pictures in the U.S can be measured by our biggest-ever line-up of productions.

"I am convinced that this will be the biggest year ever in the States, not only for Anglo, but also for other British companies specialising in the American field."

While in New York and Hollywood, Mr.

continued on page 149

Long Shots

NOW that the joint committee of the CEA and BFPA has been broadened to include the FBFM, the way has been cleared for the start of an exchange of views on production and exhibition, following upon a proposal made during the open forum discussion at the CEA summer conference at Folkestone.

The first meeting, in fact, takes place next Tuesday.

As this first get-together will be largely of an exploratory nature, neither side is quite sure what ground will be covered in the initial discussions. and therefore, we cannot expect any hard news of headline character to emerge.

+ + +

HOWEVER, the CEA is interested in the producer associations' decision to support proposals for the introduction of toll-tv.

The CEA wonders why the producers are somewhat coy about the terms of their submissions to the Pilkington Committee.

So perhaps the exhibitors' representatives at the meeting will make some attempt to discover what producers have in mind.

In the meantime, the producers will note that at the Northern branch CEA meeting Teddy Hinge suggested that exhibitors must be resolute in opposing the continued payment of the production levy if producers favour the introduction of toll-tv.

+ + +

THE introduction of colour in the newsreels has been a fillip to the business of the newsreel companies.

Following the success of the initial experiment, the decision to use colour for major events of topical interest and wide public appeal was a notable advance in newsreel policy.

The innovation has also amply demonstrated that the British laboratories were quite capable of meeting the requirements of the newsreels in the matter of speed and quality of processing colour prints.

Public reaction to this refinement of the newsreel service has caused a lot of re-thinking among exhibitors with the result that many who had abandoned the newsreel as an economic expedient, have now reinstated it in the programme.

+ + +

JIMMY PATTINSON told me last week that the subscribers to 20th-Fox's Movietonews have increased by 12 per cent. since the introduction of colour.

Bearing in mind the contraction on the exhibiting side of the business and the fact that the 20th-Fox newsreel business is, at the present time, entirely restricted to the independent exhibitor market, the increase is very encouraging.

It suggests that the public is still prepared to seek out that extra something which the cinema newsreels can offer, despite the day-to-day coverage of television, which many people in the trade imagined would kill the newsreels stone dead.

It is also appropriate to note here that the newsreels' participation in the benefits of the production fund—not a popular decision among producers and some exhibitors—has helped to make possible the more frequent inclusion of colour in newsreels.

+ + +

ARNOLD M. PICKER, United Artists' vice-president in charge of foreign distribution, has announced the appointment of Francis Winikus as his special assistant supervising advertising and publicity for the United Kingdom, Continental Europe and the Middle East.

In his new post, Mr. Winikus will be responsible for production promotion as well as the distribution campaigns.

He has been serving as executive assistant to Max E. Youngstein in Europe since 1955, first in Paris and then in London during the past several years. He assumes his new post at once.

+ + +

THE high box-office rating attached to "The World of Suzie Wong," premiered by Paramount on Wednesday at the Plaza, must give immense satisfaction to Ray Stark who brought the project to fruition, not without considerable difficulties in the casting of the female lead, it may be recalled.

It is the first time that Ray Stark has taken on the role of executive film producer. It is the first time that he has seen a picture through from start to finish; the first time that he has become embroiled in the day-to-day problems of production.

And it may be the last time. He reflected: "It was probably to satisfy my own ego that I embarked on this production."

+ + +

FRANKLY, Stark does not regard himself as a creative talent, who is able to gain considerable satisfaction, as well as profit, from the time-consuming preoccupations of personal production. By choice, he prefers the complexities of the business background to film production—the acquisition of stories, the negotiating of intricate production tie-ups, the collation of package deals, and so on.

This vocational preference springs, no doubt, from his wide experience in the literary property market.

At the present time he is negotiating to renew a former partnership on the business end of production. Stark told me that he has the rights to a large number of stories with cinematic possibilities.

He is extremely interested in one story, "The Hunt for Kaimathai" by John Patrick. It may even tempt him to take on his second personal production chore.

+ + +

FROM today, Thursday, Sam Eckman has taken occupation of a new office.

His new address is: One Wilton Crescent, London, S.W.1.

The move from his former office in Berkeley Street has necessitated a change of telephone number. It is now Belgravia 3396; but his cable and telegraphic address remains unchanged —Raymaneck, London.

+ + +

EVEN if not the darling of the critics, "Spartacus" is well set for a box-office spree at the Metropole, Victoria, following the Royal Charity premiere, last week.

Already there is evidence of its potential as a record-breaker, presenting a formidable challenge to the other giants firmly entrenched in the West End.

Princess Margaret and her husband gave their support to the occasion, in aid of a very worthy cause, the St. John Ambulance Brigade, and in so doing also demonstrated their interest in the cinema.

+ + +

ONCE AGAIN, Rank FD and CMA superbly co-operated to organise a premiere of distinction.

The interest created by the spectacular and extensive advance publicity was evident in the mass of people which surged about the front of the Metropole to witness the arrival of the Royal patron and other distinguished guests.

After the performance John Davis was host to producer-star Kirk Douglas, director Stanley Kubrick, Milton Rackmil, Americo Aboaf and the principal guests at an informal supper party at the May Fair Hotel.

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THE expansion of Gala's cinema interests and the flourishing nature of the business at the specialised halls has made it expedient for Ken Rive to appoint an executive to look after the day-to-day administration of this side of the group's activities.

The job goes to Guy Martin, who was at one time circuit supervisor and later publicity controller for Capitol and Provincial News Theatres.

Guy Martin has had considerable experience of specialised theatre operation, having been manager of the Academy, Oxford Street, W.1.

His experience of the industry goes back 25 years when he joined his father at the time of the opening of the Carlton, Westgate-on-Sea.

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IT WAS no surprise to hear that Irving Allen had been unanimously elected Variety Club's Chief Barker for 1961.

Irving, who moves up from the post of First

KINEMATOGRAPH WEEKLY

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Assis Chief Barker, has been an indefatigable work or the Club for many years and it was he w ispired the Sandown Park race meetings n were such highly successful features of th 59 and 1960 fund-raising years of the club. k Goodlatte, who rejoined the crew this and served as Property Master, was electe rst-Assistant Chief Barker. He retains his st as Elder Statesman. Jack Klein, a newco to the crew, becomes his successor as Proper Master.

Othe ppointments are: Sam Eckman, jr., Second sistant Chief Barker; and Mick Shipman, gh Guy. David Jones was re-elected Press

+ + +

LON N correspondents of the overseas Press w e given precedence over their British colleag last week when they attended the first scr ning of the Grand Prize Films production " Macbeth."

Lion nternational, which is to distribute the film throughout the world with the exception of Americ and Canada, took over the 20th-Fox private nema in Soho Square for the showing.

Theo Richmond told me: "Normally the overseas screening follows the British press show, but the order was reversed in this case because overseas bookings are likely to commence ahead of commercial runs in the UK."

At the show to chat about their film were producer Phil Samuel and director George Schaefer, both of whom were pleased with the smooth production schedule during shooting in Scotland. In fact, the only interruption to the schedule came when Judith Anderson (Lady Macbeth) was invested as Dame Commander of the British Empire by the Queen.

+ + +

"MACBETH" was Mr. Schaefer's first film venture, although he had previously done the play on stage and on television. "I think we have interpreted Shakespeare not only as the British like it, but also as it will be appreciated by the Germans, Russians and French," he said.

The film was given a Royal premiere at the Royal Festival Hall last Friday in aid of the Red Cross. It was attended by Princess Alexandra.

+ + +

FOR ER Rank Organisation publicity executive P ick Skinner has announced the formation o his own firm handling public relations, advert g and sales promotion, and specialising in the velopment of new and unusual ideas.

Aft ten years in various publicity jobs in The R k Organisation, Skinner was appointed to the op Rank Record company on its formation. dling advertising, publicity and press relations. He remained with the company until the record label was transferred from Rank to EMI in September.

In his new sphere of activity Skinner is handling public relations for industrial and commercial concerns in this country and abroad.

Although primarily dealing with commercial work at the moment, he plans to handle business in films, radio, records and television.

He is already working on the formation of a record production company which will produce long-playing albums of cultural, artistic and educational interest for the American market, and is shortly undertaking an extensive assignment for an overseas television company.

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HIS many friends will be sorry to learn of the death in an accident of 36-year-old John Watters, who had been with Presbury's for many years and was managing their commercial film and filmlets department.

The funeral will take place at Golders Green crematorium at twelve noon on Friday, December 16. He leaves a widow.—**The Stroller.**

LONDON AND HOME COUNTIES CEA DINNER

Toll-television could make cinemas just a memory

ABOLITION of the Sunday charity levy and the containment of toll-tv were mentioned by Charles Brown, chairman, in replying to the toast of the CEA proposed by guest of honour Lord Luke at the London and Home Counties CEA annual dinner at the Savoy Hotel on Tuesday.

On a note of optimism, Mr. Brown said it was very encouraging, especially these days, to receive a pat on the back now and again. They were all very thrilled last month to receive a pat on the back from Prince Philip, when at a dinner at Pinewood Studios, he said how he enjoyed going to the "flicks," and that he thought they were marvellous entertainment. At that same dinner Earl Mountbatten also said that there was no doubt that films did wonders for the morale of the men of the Royal Navy.

Bouquets

"We, of course, have always known that films do wonders for the morale of the men of the whole nation and the women and children, too," said Mr. Brown, "but it was very encouraging to have our opinion confirmed by such an eminent authority. We also appear to be getting a few bouquets from the press these days."

He quoted articles from the *Daily Express* and the *Evening News*, which claimed that films were winning back the lost audiences, and commented: "You see, although we may not be out of the wood yet, things really appear to be looking up."

Among the guests especially welcomed by Mr. Brown were president of the KRS, Monty Morton; Arthur Watkins, president of the BFPA; the CEA president, Alfred Davis; and the vice-president, Sydney Lewis; treasurer, Lord Westwood; and general secretary Ellis Pinkney.

Mr. Brown paid a personal tribute to the CEA officers and to the executive committee of his own branch and also expressed thanks to Arthur Taylor for his help and support.

He also extended a welcome to their many friends from the licensing authorities with whom they got on extremely well.

"We would," he added, "get on a whole lot better if only we could persuade them to adopt the recent example of Birmingham and West Bromwich, who most generously responded to our appeal to reduce the iniquitous Sunday charity tax we are still called upon to pay. Birmingham reduced it from £11,500 to a nominal £500 a year, while West Bromwich cut it out altogether.

"Now, while we are extremely grateful to our own authorities for all they have done for us, I wonder whether I might prevail upon them to consider emulating the splendid lead of West Bromwich and cut this tax out altogether. We will continue to fight to get this abolished, as we did the entertainments tax."

It looked as if shortly exhibitors might have yet another fight on their hands, because, looming up on the horizon, there was toll-tv, a system which, by putting a coin in the slot, a viewer could see brand-new films on his tv at home, instead of going out to the cinema.

"Quite clearly this is something that we exhibitors have got to try to stop," said Mr. Brown. "Obviously, if this becomes widespread, cinemas as we know them today will become just a memory, and a great many small exhibitors will be forced out of business.

"However, some of the best brains of the CEA are watching this very closely and exhibitors can be assured that they will do their best to try to combat this new menace to our existence."

In conclusion, Mr. Brown mentioned next year's conference, to be held in early May at Torquay, and asked members to book early for accommodation.

F. L. homas, RFD managing director, and Harold Boodson, general sales manager, are nearing the end of their tour of RFD branches. Left: At the Ang Hotel, Cardiff, are: A. Watts (Washington, Penarth), D. Jones (RFD representative), M. Goldblatt (Goldblatt Cinemas), F. L. Thomas, W. Fookes (Pa Cinema, Cardiff), F. Buckley (Withers Circuit). Right: E. North (Cardiff branch manager), P. Norman Wright (Lyceum, Newport), Mrs. Watts (Washington, Penarth), H. Boodson, Mrs. W. K. Davies, Alan Watts (Washington, Penarth)

News of the Week

BFPA blacklists Venice unless rules are approved by IFFPA

THE BFPA will not take part in next year's Venice film festival unless the festival rules are endorsed by the International Federation of Film Producer Associations.

The rules, said BFPA secretary J. P. H. Walton, at a press conference following last week's meeting of the executive council, must then be carried out as laid down and individual countries must not be allowed to interpret them as they wish.

Recalling this year's festival when "three or four Italian films were shown instead of the limited two from each country," Mr. Walton commented: "It would be quite impossible for us to participate at Venice if the IFFPA does not endorse the rules."

So far the rules for next year's festival—due to be held from August 24 to September 7—had not gone through the IFFPA, he added.

Mr. Walton said the BFPA's Export Committee had already set up its Festival sub-committee for 1961 and the association's efforts would be concentrated mainly at Moscow, Cannes and Berlin.

Dates for the 1961 festivals were given as: Cannes, May 3-16; Berlin, June 23-July 4; San Sebastian, July 8-17; and Moscow, July 9-23.

Pilkington Committee.—Mr. Walton said the association's draft submission had been considered in detail by the executive and had been unanimously approved. It was in line with the FBFM's submission—supporting the introduction of toll-tv—and "assimilates the various different ideas of our members."

The submission was being sent off last week, but Mr. Walton said no decision had been made on whether it would be published and he could not give further details. He thought, however, there would probably be an exchange of submissions with the FBFM on a "private and confidential basis."

Regarding the EMI tv-relay system, Mr. Walton said the association had hoped to attend the demonstration held on November 22 but had been "squeezed" out. He hoped another demonstration could be arranged when members would have a chance of seeing the system in operation.

CEA talks.—Arising from a proposal at the Folkestone Conference, a meeting had been arranged for December 20, when the producers and CEA could discuss production and exhibition.

Mr. Walton said that, until the talks had taken place, nobody had any idea of what would result from them.

Co-production.—Progress was being made on the question of co-production and "we are quickly getting to the stage where we will be in the hands of the Board of Trade," said Mr. Walton.

The next meeting with the FFU—for which no date had been fixed—would probably be the last before the matter was handed over, he said.

The recent talks with French producers had made progress and were "more or less" concerned with the legal aspects of a co-production treaty.

BKS.—The BKS report on the improvement of screen presentation in cinemas had been passed to the Camera Technical committee and a report would be made to the executive at a future meeting.

Public Relations.—The council reappointed Stafford Picton as consultant to the association on public relations. He had previously served in this capacity from 1954 until August this year, and also with the AITC.

DE LANE LEA
SOUND STUDIO
"Best in the Country"
GERrard 3441

FBFM recommends adoption of toll-tv

THE FBFM will recommend the adoption of toll-tv and the introduction of a quota for British television fiction films in its submission to the Pilkington Committee.

FBFM secretary Andrew Filson said after last week's meeting of the federation council that these two points had been approved as the basis of the submission. Although the terms of the document had been agreed, it had not been fully prepared and no further details of the submission could be released, he added.

An application for extra time had been made to the Pilkington Committee and the federation had been given until the middle of this month in which to submit its memorandum.

ANICA agreement.—Mr. Filson said the federation was still waiting for ratification of the agreement by the Italian association.

The agreement, which concerns dubbing tax exemptions for British films and operates from November 1, 1960, to December 31, 1961, was negotiated in Milan in October and ratified by the FBFM and BFPA early last month.

The Italians were now having second thoughts on the subject, said Mr. Filson, but the British producers were sticking to the agreement as negotiated.

Co-production.—The joint BFPA-FBFM co-production committee had met recently and it was felt the time was now right to continue talks with the FFU. Suggested dates for a further meeting had been sent to the unions and the committee was awaiting a reply.

The federation was also keeping in touch with production activities in various parts of the world and, particularly, in Europe, said Mr. Filson.

BKS.—The council aproved in principle the report issued by the BKS on the improvement of screen presentation in cinemas.

'Ben-Hur's' firs birthday at Empire, London

MGM'S William Wyler picture, "Ben- " celebrates its first anniversary at the E ire Theatre, London, tomorrow (Friday).

In its first year, "Ben-Hur" has b ken London's all-time record for any motion p ure to be shown in the British capital. By the me it reaches its first anniversary, "Ben-Hur will have been seen by over 900,000 people the Empire Theatre alone, and by another 5 000 at theatres in Birmingham, Dublin, Glasgo nd Manchester. It will have earned for MGM ver two and a quarter million dollars.

Every day since December 16, 1959, wh the newly equipped and re-seated Empire T atre opened its doors to the first of its audienc for "Ben-Hur," the picture has played to ca city.

Further records have been achieved the Empire Theatre's student shows and at the Empire's advance ticket offices. At this one t eatre alone well over 40,000 youngsters have se the picture during school hours and in school parties organised during the holiday periods, and this outstanding total is enlarged to well over 1 0,000 students throughout the country, for all theatres playing the picture stage special students' presentations.

An audience of old-age pensioners and young orphans have been invited to see "Ben-Hur" on Sunday morning as part of the anniversary celebrations.

A giant birthday cake featuring the "Ben-Hur" chariot race will be the centre-piece.

"Ben-Hur" will open in Newcastle next month with a gala premiere, at the Essoldo, Westgate Road, on Monday, January 9. It will play at this theatre for a long-term engagement.

Autumn admissions fall sharply

CINEMA ADMISSIONS and box-office takings fell sharply in September and O tober and were well below figures for the same two months of last year, according to the monthly digest of statistics published by the Sta onery Office.

Admissions totalled 10,400,000 in Sep mber and 9,700,000 in October, compared w just over 12 million in August.

Box-office takings for the two mont were £1,310,000 and £1,230,000 respectively compared with 1,490,000 in August.

During the corresponding period la year, admissions were 11,500,000 in Septem and 11,800,000 in October. Takings were £1 0,000 and £1,380,000.

Close tussles for AB showmanship titles

NOW within two months of its con tion, the annual ABC National Showmanship ontest is proving the keenest and most comp ve in the company's history.

In League A, East Midlands is th ader, closely followed by Leeds, the 1958-5 nner. South West and Wales is in third p In League B, SE London is the curren ding district, with North-West Lancs and N ndon in close pursuit. In League C, only a oints separate the leaders, NE Carlisle, East Counties and Scotland East. League B is h ed by NW London, with Manchester and S Midlands occupying second and third plac

CEA RANCH REPORTS

Tal on memorandum to lkington Committee

NO JERN.—Although the December meeting o e branch took "in committee" the readin f the CEA memorandum to the Pilkingto ommittee on toll-tv, the chairman (R. C. Sid -Wilmot) ruled, after some discussion, that co ment thereon was in open meeting.

"Th ne has been decided by General Council," s Tom Massicks. "It is not in all parts t ne I personally would have favoured; but it i ow for the branch to put itself firmly behind e policy."

Lord estwood, national treasurer, earlier had said th reduced to a sentence, the memorandum sa : "Exhibitors are strongly opposed to the intr uction of toll-tv in this country."

Mass s, however, warned members that there were st ng elements behind the toll-tv move, who we out for money and who cared nothing about th ultimate consequences.

The g eral public should understand, he continued, at once the system of tv payment by program e established itself, "free" tv entertainment was doomed.

"The ompetition for 'product' would soon impel the BBC to devise a system of programme payment," he said. "Then the toll-tv initiators would hurry forward with evidence that their service could not operate economically without additional revenue from advertising. Soon the viewers would find themselves paying for everything but the veriest rubbish."

Con Docherty adhered to his view that the threat of toll was over-estimated. If people had to pay to see film shows on small tv screens they would, he was sure, prefer to go out and see them on the cinemas' big screens. How many would pay, say, 5s. to watch a film at home when they could see it full size at a cinema for the same money?

"But," objected William Carr, "what is to prevent any toll-tv viewer from inviting eight or nine neighbours to share the entertainment and its five bob cost?"

Teddy Hinge pointed out that four years must elapse before the requisite decision could be made in Parliament. There was a fair amount of time to educate the public and build up the case ag nst toll-tv.

"We o not yet know what attitude the film produce will adopt," he said; "but one thing is obvio : if the producers favour the establishment o oll-tv the exhibitors must be resolute in their pposition to continued payment of the British m Production Fund levy. We cannot be exp d to subsidise the production of films of whi a rival medium would have the first runs."

Non tions.—The following officer nominations next year were made: Chairman, E. J. Hinge; e-chairman, Tom Massicks; treasurer, Carter rowe; delegates (three to be elected), Georg itching, Walter Wilson, William Carr, Harry iffiths; trustees, William Carr, W. Stanley Gi n and Charles Chipchase.

'To tv is selling the amily ticket'

N H-WESTERN.—"One important thing abou ll-tv is that it is selling what I would call mily ticket," commented R. H. Godfrey at th onthly meeting of the branch.

M odfrey said he noticed that one of the Nove er films at Etobicoke Toronto, was "P ." He would like to know what was char for that.

Se ary Stanley Dallow promised to obtain the rmation from a colleague in Toronto.

T sion was virtually a parasite living on ma other industries—the cinema, football, crick and acts from the West End shows, rem ed Mr. Godfrey. It had quiz and on-the-spot terview features, but did not live on its own tertainment. He would like to see the cinema, theatre and football industries get together and agree upon a policy.

The discussion arose from the chairman's report on the last meeting of general council, at which the submissions to the Pilkington committee were finalised.

Replying to a point raised by Mr. Mortimer, the chairman said a lot of money would be required to operate toll-tv. The CEA was opposed to toll-tv, but if it did come about the door was still open for independent exhibitors to get in on it.

R. White commented that television did not seem to keep people away from tombolas or housey-housey. A Co-operative hall in the north end of Liverpool was packed to the doors on the three nights of the week when tombolas were held there.

Press advertising.—The secretary reported that a deputation had met the general manager of the Liverpool evening newspaper to urge that the cinema advertisements be published on the same page as the television programmes. The request was refused, but it had been noticed in the past few days that the announcements were published opposite a news page.

A. J. Slade suggested that an approach should be made to the theatre and ballroom organisations to consider how to make the advertising page more attractive. The secretary promised to write to the appropriate organisations.

Projectionists.—The secretary reported that two more applications for the correspondence course had been received from junior projectionists. These brought the total in the branch area to 33.

S.O levy.—The Theatres and Public Entertainments Committee of the Liverpool Justices had reduced the Sunday opening charity contribution from 6 per cent. to 2½ per cent. of the net rateable value.

Based on last year's figures the saving would be £1,600. P. M. Hanmer said last year £2,700 was paid by the cinemas; if the levy had been at the new rate of 2½ per cent. the figure would have been £1,100.

It was decided to send a letter of thanks to Sir Philip Warter, of ABC, for the services of H. S. Roelich, who led the deputation to the Liverpool justices.

Warrington authorities, it was reported, had also reduced the S.O charity contribution to a global figure of £300 a year. The amount paid last year as a percentage of net takings was £600.

There had also been a reduction at Wigan, and although this was not as much as in the other cases, it was a step in the right direction. In each case Mr. Roelich led the deputations.

K. B. Lloyd said preparations were being made for an application for a reduction in the S.O levy at Southport.

The secretary said he had not received any replies to the applications made to the Lancashire, Birkenhead and Chester authorities. On the suggestion of Mr. White, the secretary promised to send a list of authorities in the country which had made reductions, to Chester.

Mr. Godfrey said this was the first year of Sunday opening at Widnes and he considered the levy of 5 per cent. of net takings was excessive. He proposed to make application for a reduction when the time came for the renewal of the Sunday licence.

Annual meeting.—January 20 or 27. The next monthly meeting will be on January 13.

Liverpool halves its S.O levy

THE Theatres and Public Entertainments Committee of the Liverpool Justices on Friday, after hearing representations by members of North Western branch CEA, agreed to a reduction in the S.O. levy from six per cent. to two-and-a-half per cent.

This means that 1/52 part of two-and-a-half per cent. of the net rateable value per cinema will be payable for each Sunday opening.

NATIONAL FILM THEATRE

—continued from page 145

the Institute's allocation from this source continues to decline and indeed to fall more sharply than hitherto. We expect only £14,500 in the current year."

As for the theatre, last year's loss was put down to a deficit of £2,641 on the London Film Festival.

"I am pleased to be able to hint in advance of the final accounts for the 1960 festival," continued Mr. Gates, "that the loss will not recur, thanks partly to an increased donation from the London County Council, but mainly to economies in the operation of the festival and to excellent festival attendances."

The obvious solution to the theatre's serious position, he said, would be to popularise some of the programmes. However, this may alienate some of its most faithful supporters or antagonise certain sections of the industry.

The theatre's chief aim was to provide a regular repertory of cinema classics which secured little or no commercial distribution. But these films had been more difficult to come by.

"The audience for films of quality has undoubtedly grown, a process in which the National Film Theatre itself has played an important part. The ironic result is that the range of films available for our sort of non-commercial showing has narrowed. We are in part the victims of our own success."

As far as the administration of the Institute was concerned, the governors had considered a report by the Organisation and Methods department of the Treasury.

As a result, the departmental structure of the Institute had been re-shaped into three divisions. To the National Film Archive were added an information department and library; a film programmes and services division was set up to deal with programming at the theatre; and general administration came under a National Film Theatre, education and publications division.

COHEN GOES TO U.S

—continued from page 145

Cohen will also be completing negotiations for the distribution in Britain of a large batch of American productions and for the making of several large-scale co-productions in this country.

Commenting on current successes in America, he said that the Peter Rogers production "Carry On Nurse" had created an entirely new audience for British comedies.

Mr. Cohen will have discussions with top executives of Governor Films, the U.S distributors of "Carry On Nurse," and hopes to set up plans for the release of "Carry On Constable" at the beginning of next year.

In addition to the other titles in the "Carry On" series—"Carry On Sergeant" and "Carry On Teacher"—he will also complete plans for the distribution of two further Peter Rogers productions, "Watch Your Stern" and "No Kidding."

In Hollywood, Mr. Cohen will meet James Nicholson and Samuel Arkoff of American International Pictures—whose entire product is distributed by Anglo in this country—with whom he expects to clinch deals for co-production and distribution here.

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World Markets

SPIO publishes a survey on 70-mm. equipment

BONN.—" 70-mm. film is now being accepted to a certain degree in motion picture production as well as in motion picture exhibition. 35-mm. standard format prints of excellent sharpness can now be made from 70-mm. negative films." This is part of an official communique issued by the equipment committee of SPIO.

The committee discussed at a recent meeting the current status of motion picture equipment and techniques. The carefully worded communique reflects the opinion among leading German industry figures that 70-mm. films are of special importance, technically and box-office wise.

On the other hand, the German equipment experts do not recommend outright conversion of the German industry's production to a 100 per cent. 70-mm. policy. This is believed to be impracticable in Germany due to the smaller markets for German pictures and because of the shaky financial status of much of the local industry.

On the other hand, the SPIO equipment experts officially regretted the fact that German producers all but ignore CinemaScope format. The experts urged German producers to make more anamorphic films.

Adverse effect

But the CinemaScope situation in Germany is, too, adversely affected by the financial status of most German companies. Thus, West Germany's and West Berlin's 4,800 CinemaScope-equipped theatres are relying exclusively upon imports, principally upon CinemaScope films from Hollywood and Britain.

SPIO equipment experts advised German producers to stop production of pictures in the old 1.37:1 aspect ratio. All pictures, according to SPIO, should at least have an aspect ratio of 1.66:1. Pictures having this aspect ratio can be projected on to the screens of almost all German theatres.

The equipment experts urged theatre owners who have not yet tried CinemaScope because they fear the screen isn't wide enough to try it anyway. SPIO experts said that CinemaScope films could be shown in many more German theatres if a small loss of picture area was tolerated.

SPIO is now trying to get precise market data in Germany about the number of playdates CinemaScope pictures are getting in Germany and about the number of small houses which cannot use CinemaScope pictures due to shape of building and other important factors. The data will then be used for decisions about the further promotion of CinemaScope projection in Germany.

A development not to be found in the SPIO communique is of equal importance to distributors in Germany. German equipment manufacturers have been offering 70-mm. projectors for several months and there are some key houses in Germany already equipped for 70-mm. pictures.

These theatres are a ready-made market for 70-mm. Hollywood product as the owners of these houses can go nowhere for 70-mm. film supply except to American companies. German producers will not enter the 70-mm. field for a long time, according to local observers.—**Gustav Genschow.**

DE LANE LEA
WORLD FAMOUS FOR
DUBBING & POST-SYNC
GERrard 8105

Bid for an industry advertising policy

NEW YORK.—Advertising of films will come in for extensive study by experts in the fields of production, distribution and exhibition, according to spokesmen for the Screen Producers' Guild, the Motion Picture Association of America and the Theatre Owners of America.

Following a meeting of representatives of the three organisations, it was announced that the study will be carried out by a representative committee consisting of three members from each group which can operate in New York or in Hollywood.

The programme will be long-range and will mark the first time in industry history wherein the different branches will get a chance to present advertising ideas and iron out differences that may come up.

Spokesman Arthur Hornblow of the SPG; Martin Davis of the MPAA advertising and publicity directors' committee; and Albert Pickus, president of the TOA, reported that a new meeting date would be set shortly.

Mr. Hornblow stated that the SPG " looks forward to a new era of co-operation with the film company advertising staffs and exhibitors throughout the U.S relating to an improvement in the advertising and exploitation of films."

The action resulted following a joint statement by TOA and the SPG during the recent TOA convention in Los Angeles which was critical of industry advertising.

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THE Emergency Defense Committee of National Allied has requested that the hard-ticket policy on " Exodus," " Spartacus " and " The Alamo " be discarded and that they be made available to all theatres " without undue delay."

The report stated that such action will be best not only for exhibitors but also for the pictures and for their owners. It hit out as well at MGM's " unrealistic top admissi[illegible] price for late runs of ' Ben-Hur '." It was [illegible]ned that box-office returns are being affected.

+ + +

DESI ARNAZ, president of Desi[illegible] Productions, which has been turning out fi[illegible] mostly for television, expects to enter the [illegible]eatrical film field to a greater extent during t[illegible] coming year than it has in the past.

He thought that three or four [illegible]eatrical features would probably be made in 1[illegible]1. The added filming activity will take up sl[illegible] at his studio when there is a lull in tv proc[illegible]tion.—**Mel Konecoff.**

Meagre tax cuts anger exhibitors

PARIS.—The National Assembly has voted tax reductions from 1 per cent. to 4 per cent, according to takings, and Mr. Delafon, general secretary of the Federation, told KINE.: " These reductions are quite inadequate."

When asked what steps would be taken, he said that they would continue to fight. " We do not know what form action will take until we have had several meetings," he said.

The exhibitors expected important reductions and even complete abolition of entertainments tax, and the meagre offerings came as a disagreeable surprise. It is impossible to say, at this stage, whether strike action will now be taken.

In the face of these small reductions stronger measures will probably be examined.

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FRANCE won the prize at the Short Subjects Festival held in Tours.

" Actua Tilt," directed by Jean Herman. showed the world seen, as it were, through the " eyes " of a pin table. France also won the second prize, Poland third, Italy fourth, and France the fifth.

The most popular films were advertising films. In France these are made by several specialist companies, are well planned and national, not local.

+ + +

RAOUL LEVY has stated that he would not make " The Longest Day Of The Century." based on a book by Cornelius Ryan. The book tells the story of D-Day.

Instead, he will concentrate on " Marco Polo," part of which has already been shot in China. His latest Bardot film, " The Truth," is breaking all records and has already been seen by 1,200,000 people.—**Henry Kahn.**

North Borneo plans film tax increases

NORTH Borneo Government is con[illegible]ering a substantial increase in the " reel tax " [illegible]n cinematograph films.

Hitherto, cinemas in North Borneo [illegible] been paying at the flat rate of $1 per reel o[illegible]m per performance.

As from next year, however, the G[illegible]nment is proposing to increase the tax to the [illegible]lowing rates: $5 per reel per performance fo[illegible]inemas with a capacity of over 500 seats; $3 [illegible]er reel per performance for cinemas with a ca[illegible]city of between 200 and 500 seats; $1 per [illegible]el per performance for cinemas with a ca[illegible]ity of under 200 seats.

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

le and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*Bull Breed, The … (Ran —British	101 min. (U)	Norman Wisdom … Ian Hunter Liz Fraser	Jolly " navy lark " about reluctant sailor who gets involved in missile experiment. Tale topical, Norman Wisdom versatile, support eager, direction lively, gags original, backgrounds authentic, verbal cracks neat, climax showmanlike and star values obvious	Capital British light booking (CC)
†Elmer antry … … (Unit d Artists)—U.S	145 min. (A)	Burt Lancaster … Jean Simmons Dean Jagger	Eastman Color religious melodrama, adapted from Sinclair Lewis's provocative novel of the late twenties debunking hot gospellers. Story moving, sexy and sensational. Burt Lancaster terrific, co-stars competent, treatment forthright, dialogue incisive and atmosphere and detail true to period	Outstanding adult booking (NC)
Final Dream … … (20th Century-Fox)—U.S	48 min. (U)	Luciana Paluzzi … David Hedison Cesare Danova	Potted romantic melodrama dealing with espionage on the "Continent." Tale taut, cast sound, feminine slant intriguing, climax exciting and settings appropriate	Good " second " (C)
La Dolce Vita … … (Columbia)—Italian	172 min. (X)	Marcello Mastroianni Anita Ekberg Yvonne Furneaux	High voltage sociological melodrama describing life in Rome's decadent society, as seen by degenerate reporter. Story " power cuts " frequent, yet overall direction imaginative, characterisation first-class, staging impressive, English subtitles fluent and exploitation angles exceptional	Off-beat box-office certainty (NC)
†World Of Suzie Wong, The (Paramount)—British	126 min. (A)	William Holden … Nancy Kwan Michael Wilding	Intriguing Technicolor miscegenation melodrama, adapted from the highly successful novel and stage play, telling of romance between Hong Kong prostitute and penniless American artist. Tale human, frank, poignant and amusing co-stars clever, direction resourceful, woman's angle strong, staging exotic and music catchy	Infallible British money-spinner (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

The World of Suzie Wong

Paramou t. British (A). Photographed in Technicolor. eaturing William Holden, Nancy Kwan and M ael Wilding. Executive Producer, Ray Stark. oduced by Hugh Perceval. Directed by Richard Quine. Screenplay by John Patrick. Directo of Photography, Geoffrey Unsworth. Music Director, George Duning. 11,300 feet. Release not fixed

BEG LING miscegenation melodrama, pivoting o Hong Kong brothel and brilliantly sprayed ith Technicolor. Adapted from Richard Mason est-seller and Paul Osborne's phenomenal B dway and West End stage hit, it covers a che ed love affair between an American artist a a captivating Chinese tart. The mixed marria malarky, let alone its glorification of the o t of all professions, would normally shock t Nancy Kwan, a delightful newcomer, and iam Holden, a practised old-timer, cleverl kate over the thin ice. Through them, tende omance, robust comedy and stark traged commingle in subtle alchemy, and then endin s at once tear-compelling and showmanlike. zling Hong Kong interiors and exteriors and r-edged dialogue complete the bizzare oracle. n short, the world's box-office is Suzie's oyste nfallible British money-spinner.

Sto —On the ferry to Hong Kong, Robert Lom an impecunious American artist, meets prett uzie Wong, who claims to be the daug of wealthy Chinese folk. Robert become he only male guest in the Nam Kok Hotel where the rooms are usually let by the hour nd is surprised to learn that Suzie and other um-yum girls use the place as their head rters. He declines Suzie's professional favours, much to her astonishment, but he and Suzie are, nevertheless, mutually attracted. Kay, elegant and eligible daughter of O'Neill, a broad-minded British banker, falls for Robert, but he is not interested. Robert does nothing when Ben, a wealthy, though rather shabby, Englishman, makes Suzie his mistress, but eventually Ben and his wife are reconciled. Suzie then moves in with Robert and there is an idyllic period during which Robert learns that Suzie has a child. Robert's money runs low, but he is disgusted by Suzie's well-meaning offer to return to the streets and support him. He turns her out, and later the rainy season starts. A landslide occurs and Suzie's baby is killed. Robert attends the infant's funeral, and after the interment he and Suzie plan to marry.

Production.—The picture will cause quite a few eyebrows to be raised, but, like the stage play from which it gets its inspiration, it's critic and Watch Committee proof. It subscribes to the age-old theory that real love laughs at locksmiths and racial and social barriers, and the proposition, supported by most women and the masses, gives it strong heart appeal. Nancy Kwan lacks acting experience, but knows it all when it comes to projecting her personality. She makes a charming, warm and spirited Suzie Wong. William Holden puts his old magic to work in the role of Robert; Sylvia Syms fills a back seat gracefully as the luckless, though understanding, Kay; Michael Wilding registers as the old-school-tie waster Ben; and Laurence Naismith and Jacqui Chan also deserve a hand. There are one or two blatant theatrical touches, but even so the overall, culminating in breathtaking spectacle and lavishly mounted, is irresistible adult make-believe. Pocket your puritanism and book it!

Points of Appeal.—Fascinating story, box-office star and title, obvious feminine slant, expert treatment exotic backgrounds, first-class camera work and musical accompaniment, Technicolor and terrific exploitation angles.

Elmer Gantry

United Artists. American (A). Photographed in Eastman Color. Featuring Burt Lancaster, Jean Simmons and Dean Jagger. Produced by Bernard Smith. Direction and Screenplay by Richard Brooks. Director of Photography, John Alton. Musical Director, Andre Previn. 13,050 *feet approx. Release February* 6, 1961

POWERFUL Bible-punching Eastman Color melodrama, suggested by Sinclair Lewis's late 'twenties best-seller. Compounded from sex and religion, it concerns a discredited Methodist who joins a beautiful evangelist's travelling circus and nibbles forbidden fruit with her, but, at the same time, strengthens her belief in her own divinity. The script, like the novel, is highly provocative and bandies the word Jesus about in circumstances that may shake both the devout and the heretic, but, embarrassing and challenging as the film is, it holds to the bitter end. The reason? A brilliant, nay, mesmeric, performance by Burt Lancaster as Elmer. His tour-de-force is generous compensation for the heavy, not to say indigestible, dose of fire, brimstone and ballyhoo. Outstanding adult booking.

Story.—One Christmas Eve in the Middle West during the late 'twenties, Elmer Gantry, a hard-drinking salesman and erstwhile theologian, talks bar-flies into contributing to the Salvation Army, and then robs a tart and shares her bed. The

continued on page 162

Your Films

by JOSH BILLINGS

West End

AT THIS time of year, London's West End faces fierce competition from the free entertainment provided by its gaily-decorated main streets, but, no matter, crowds are still pouring into most of its cinemas. The reason? Good films abound. The general releases are, with few exceptions, not so hot, but the live independent exhibitor wisely ignores the circuit bookings and plays tried and tested reissues. In short, showmanship is a sure antidote for pre-Christmas box-office blues.

+ + +

"LA DOLCE VITA" (Columbia—Totalscope—Italian) easily received the biggest press of the newcomers. The picture, which pulls Rome's decadent society apart, is highly flavoured hokey-pokey, and the cash customers are really lapping it up. It started with a bang at the Columbia Theatre, Shaftesbury Avenue, and the Curzon cinema. Marvellously pre-sold, it's a "must" for practically all types of halls.

+ + +

BUT the most sensational contribution from the foreign field is "Never On Sunday" (United Artists—Greek). The comedy runs less than half the time of "La Dolce Vita" and has no gimmick apart from its best-seller signature tune, yet it's collecting over £7,000 a week at the London Pavilion. It goes out on the National Circuit on January 23 and looks a certainty.

+ + +

"SPARTACUS" (Rank-Universal — Super Technirama-70) has spectacularly clicked at the Metropole, Victoria, where it had a Royal premiere last Wednesday. If you doubt my word, ring the theatre's box-office and it's five to four on you'll get the engaged signal. Unless I'm very much mistaken, "Spartacus" will still be running long after I've taken to a bathchair.

+ + +

ITALIAN, Greek and American films in the big money, what about the British? Here's one, "Tunes of Glory" (United Artists), and it stubbornly refuses to play second fiddle to any of the aforementioned. Thanks to superb acting by Alec Guinness and John Mills, the Scottish military melodrama is piping thousands into the Odeon, Leicester Square. The film's appealing equally to men and women. No need to wish Monty Morton a Happy New Year; "Never On Sunday" and "Tunes Of Glory" will see to that!

+ + +

"THE MILLIONAIRESS" (Twentieth Century-Fox—CinemaScope—British) is also keeping the old flag flying—and how! The Sophia Loren-Peter Sellers comedy continues to pack the Rialto, Coventry Street, despite the fact that it minted money at the Carlton, Haymarket, and broke many records in London's suburbs. Get after it while there's still time.

+ + +

ON November 17, the Warner Theatre was connected to "Butterfield 8" (MGM—CinemaScope) and the sex melodrama with a telephone number title, co-starring Elizabeth Taylor and Laurence Harvey, is comfortably holding on. Needless to say the film hasn't a party, or rather family, line, but the X certificate is no handicap these days.

+ + +

"I AIM AT THE STARS" (Columbia) ends its run at the Leicester Square Theatre today. It tells the story of Wernher von Braun, the German V-2 rocket inventor, but the majority of Londoners just don't want to know. "Elmer Gantry" (United Artists), a sensational hot-gospeller melodrama, takes over tomorrow. Based on Sinclair Lewis's novel, it, too, is provocative, but what a performance Burt Lancaster puts up!

+ + +

THERE has been a steady demand for "The 3 Worlds of Gulliver" (Columbia—Superdynamation) at the Odeon, Marble Arch. It is, of course, mainly holiday fare, but happily there are plenty of youngsters of all ages about with the party spirit. The screen version of Jonathan Swift's satire is good fun.

+ + +

"UNDER TEN FLAGS" (Paramount) ended a satisfactory stay at the Plaza yesterday, and tonight "The World of Suzie Wong" (Paramount—British) has its big charity premiere. The miscegenation melodrama, brilliantly adapted from the best-seller novel and terrific stage hit, can't miss. For more particulars, see the review pages.

+ + +

ALTHOUGH it steadily built up at the Carlton, Haymarket, "North to Alaska" (Twentieth Century-Fox — CinemaScope) has been ousted by "Can-Can" (Twentieth Century-Fox—CinemaScope), a more appropriate Christmas attraction. The latter, switched from the Metropole, Victoria, plays twice daily and enjoyed a prosperous weekend.

+ + +

THE DISNEY animal "double bill," "Jungle Cat" and "The Hound That Thought He Was a Raccoon," has one more week to go at Studio One, Oxford Street. It's done consistently well. On Friday, December [illegible], "The Swiss Family Robinson" (Disney—Panavision—British) moves in. Here's a picture that will delight youngsters and their elders.

+ + +

STILL going great guns at the Berkeley, Tottenham Court Road, are "Saturday Night and Sunday Morning" (British Lion-Bryanston—British), stoutly supported by "Cool Sound From Hell" (Gala—Canadian). Some X certificate programme!

+ + +

THERE'S no stopping "Shadows" (British Lion—American) at the Academy, Oxford Street. Incidentally, the offbeat film about life among Manhattan's Negro population is playing solo!

+ + +

NEXT week "Jazz On a Summer's Day" (Hillcrest) leaves the Cameo-Poly, Regent Street. It and reissue "Some Like It Hot" (United Artists) have been sharing a popular "double bill" since September 15.

+ + +

TALKING of revivals, "Carry On Nurse" (Anglo Amalgamated—British), last year's number one film, has been slipped into the Ritz. It's doing a burster, thereby proving that its initial success was no fluke.

On release

THE Renown-Eros "double bill," "'Beat' Girl" (British) and "Nights Of Temptation" (Italian), got off to a scorching start. The first-named, a teenage X certificate melodrama, is apparently emptying the coffee bars.

+ + +

ANOTHER unit programme, Warner-Pathe's "The Plunderers" and "Pay Or Die!", has definitely made its presence felt. It's a robust bill, yet does not lack feminine appeal.

+ + +

BRITISH LION'S all X certificate combination, "The Mobster" (CinemaScope) and "City Of The Dead" (British), finished well on the right side. It not only has contrast, but something the masses can get their teeth into.

+ + +

SO FAR, the Rank British-Italian "double bill," "Faces In The Dark" and "The Boatmen," is experiencing tough going. The films aren't bad of their kind, but, for reasons unknown, the programme's failed to attract.

+ + +

"THE SPIDER'S WEB" (United Artists—British), the "who-dunnit" adapted from Agatha Christie's play, is no super, but it's getting by.

continued on page 161

70MM. ROAD SHOWS
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RE TERS' NEWS

'T e Miracle' tops Warner-Pathe's current release schedule

VAL TY is the keynote of Warner-Pathe's distrib n programme for the next few months. There i omething for everyone, covering a wide range ubjects and set against the background of man countries.

Head the list is the Warner Bros. Technicolor-T nirama spectacular romantic drama, "The racle," which stars Carroll Baker, Roger M ore, Vittorio Gassman, Katina Paxinou and Gu vo Rojo.

"The Miracle" goes on general release on Boxing ay, after a charity premiere at the Warner heatre, Leicester Square, on December 22. oduced by Henry Blanke and directed by Irvin Rapper, this film took two years to make.

"The rowded Sky," in Technicolor, stars Dana A drews, Efrem Zimbalist, Jr., John Kerr, Rhonda Fleming and Anne Francis. The picture deals with the problem of overcrowded airlanes, but human interest has been woven into this story of suspense and drama.

Cleary novel

Fred Zinnemann's "The Sundowners" is based on a best-selling novel by Australian writer Jon Cleary. The Technicolor film is set in the Australian out-back, and follows the adventures of a fiercely independent sheep-drover whose wife longs for him to settle down.

Produced by Gerry Blattner, "The Sundowners" stars Robert Mitchum, Deborah Kerr and Peter Ustinov.

The Michael Balcon production, "The Long And The Short And The Tall," is the story of soldiers cut off behind enemy lines in the jungle with little hope of reaching their regiment again. Based on Willis Hall's stage hit, Leslie Norman directed and Richard Todd, Laurence Harvey and Richard Harris star.

"The Rebel," which stars Tony Hancock in his first film for Associated British, tells the story of a clerk who exchanges his filing cabinet for a p int-brush and easel on the Left Bank of Pari The amusing script was written by Alan Si pson and Ray Galton, who wrote Hancock's dio and tv series. W. A. Whittaker produc and Robert Day directed.

Co- ing with Tony Hancock are George Sander Paul Massie, Irene Handl and Margit Saad.

Biblical drama

Also nade at Elstree was William Goetz's "The ory Of David," a biblical drama which concen tes on the story of Saul's rivalry with David eff Chandler portrays David.

The n, which was partly shot on location in Isr also stars Basil Sydney, David Knight and ara Shelley. George Pitcher produced and McNaught directed.

On ease in mid-January is "Too Hot To Handl Set in a Soho night-club, the film expo the violence that is generated by the seam trip clubs. Jayne Mansfield stars as a nigh cabaret artist, Leo Genn as a cynical club er. Carl Boehm and Danik Patisson prov he love interest. In Technicolor, "Too Hot Handle" was directed by Terence Youn

"A ever In The Blood," which stars Efrem Zimb , Jr., Angie Dickinson, Don Ameche, Jack Kelly, Ray Danton and Herbert Marshal, is an expose of the corruption of power.

Angie Dickinson stars, too, in "The Sins Of Rachel Cade," playing the title role of a missionary nurse in the Belgian Congo who finds it difficult to keep her life in perspective when she becomes involved with two very different men. One is portrayed by Peter Finch; the other by Roger Moore.

As soon as he finished "Rachel Cade," Roger Moore started work on "Gold Of The Seven Saints," a Western about two partners who make a gold strike and find it none too easy to keep their fortune. Clint Walker, Chill Wills and Leticia Roman also star.

Allied Artists' production, "Hell To Eternity," starring Jeffrey Hunter, David Janssen and Vic Damone, is the true story of American Marine hero Guy Gabaldon, who captured 2,000 Japanese, single-handed, during the last war. Phil Karlson directed.

Produced by young Canadian Helen Winston for Associated British, "Hand In Hand" is the unusual and tender story of two children who fight to keep their friendship in the face of adult intolerance. The film was directed by Philip Leacock and stars John Gregson, Sybil Thorndike and Finlay Currie. The children are portrayed by Loretta Parry and Philip Needs.

Rounding off the list is "Don't Bother To Knock," Richard Todd's first independent production for Associated British, a comedy, produced by Frank Godwin and directed by Cyril Frankel in Eastman Color and CinemaScope. Co-stars are June Thorburn, Elke Sommer, Nicole Maurey and Judith Anderson.

Eros sets trade show for 'His and Hers'

THE LATEST Terry-Thomas comedy "His and Hers" will be trade shown by Eros at Studio One on December 21 at 10.30. Produced by Hal E. Chester and directed by Brian Desmond Hurst, the picture co-stars Janette Scott, Wilfrid Hyde White and Nicole Maurey.

Another Eros trade show, "Ticket to Paradise," will be held at the Hammer theatre, Wardour Street, on December 19 at 2.30. It stars Emrys Jones, Patricia Dainton and Vanda Hudson and features the song "Dolce Mio," composed by William Davies. It is produced by Francis Searle and Charles Leeds.

'Saturday Night' held for fifth week

BRYANSTON'S "Saturday Night and Sunday Morning," released in association with British Lion, is being retained at the Elite, Nottingham, for a fifth week in the town where it was shot.

With the picture continuing its success in London—now in its ninth West End week—it will be one of the most extensively pre-sold films ever to be distributed by British Lion when it goes on general release next month.

Unifilms has a big Continental line-up for 1961

TOP CONTINENTAL features are attracting cinemagoers in ever-increasing numbers, and Unifilms has a line-up for 1961 which includes many important pictures from abroad.

One of the first to be presented will be Henri Troyat's "Passionate Affair," directed by Henri Decoin. This drama is set in a Swiss location and reveals the impact the harshness of life has on a young girl, Elizabeth, played by Lucile Saint-Simon. France's Christian Marquand is her teacher. The picture now has a length of 7,640 ft. and a running time of 84 minutes. It goes out on ABC circuit release on January 16, 1961.

"Dangerous Games," directed by Pierre Chenel and starring Jean Servais with Pascale Audret, is a drama containing humour as a contrast. Pascale Audret is the girl who finds herself leader of a gang of children involved in an audacious kidnapping plan.

"Let's Be Daring Madame" stars Dany Robin as a young married woman who is forced to share a bed with someone else's husband. Dany is supported by a group of France's best comedians including Marie Daems, Jacques Jouanneau, Jess Hahn and Noel Roquevert. Robert Vernay directed.

Unifilms will also release the Mexican extravaganza, "La Cucharacha—The Bandit." Directed by Ismael Rodriguez in Eastman Color, the picture tells the story of the women who followed the soldiers in Pancho Villa's Revolution.

Emilio Fernandez portrays Colonel Zeta, and Maria Felix, Pedro Armendariz and Delores Del Rio also star.

An exploitable picture is Robert Bibal's "Chacque Minute Compte"—Every Minute Counts. This gangster melodrama reveals the tenacity of the police and underworld in dealing with kidnappers of a French industrialist's beautiful daughter.

"Every Minute Counts" stars Dominique Wilms, Raymond Souplex and Vera Velmont.

"The Love Trap," starring Juliette Mayniel and Jean Kosta is a love story of a young married couple obsessed with the desire for all-consuming love. Also featured is Francis Blanche who will be remembered for his role as the Gestapo chief in "Babette Goes To War."

'Nurse' scores again in London

PETER ROGERS' "Carry On Nurse," for Anglo Amalgamated, has returned to London's West End on Thursday, after two years. The picture opened at the Ritz, Leicester Square, to heavy box-office business.

Sheffield record for Rank reissues

TWO RECENT re-issue programmes at the Cinema House, Sheffield, made the biggest take for a Rank FD programme at this theatre. "A Town Like Alice" was shown with "The Glenn Miller Story," and "One Good Turn" was paired with "Magnificent Obsession."

PROSPER WITH ANGLO!

The Royal charity premiere of " Spartacus," held at the Metropole, Victoria, last week, was a sparkling affair. Leaders of the industry, stars and personalities from other spheres joined Princess Margaret and her husband at the theatre. Waiting to greet the Royal party was Mrs. Christopher Soames, daughter of Sir Winston Churchill, chairman of the Appeals Committee, which was raising money for the St. John Ambulance Brigade. She presented to Princess Margaret—Lady Braithwaite, Lord Bossom, John and Mrs. Davis, Kirk Douglas, executive producer and star of the film, Mrs. Kirk Douglas, Stanley Kubrick, director of the film, Mrs. Stanley Kubrick, Milton and Mrs. Rackmil, and Americo and Mrs. Aboaf. After the premiere John Davis gave a supper party for over 300 guests. Above: Princess Margaret talks to Milton and Mrs. Rackmil

'SPARTACUS' STORMS LONDON

Above: John and Mrs. Davis, Milton and Mrs. Rackmil, Mrs. Aboaf and Americo Aboaf; Princess Margaret talks to Kirk Douglas. Below: John Davis, Stanley Kubrick and Milton R. Rackmil; Lord Morrison of Lambeth, Mrs. Kirk Douglas and Kirk Douglas

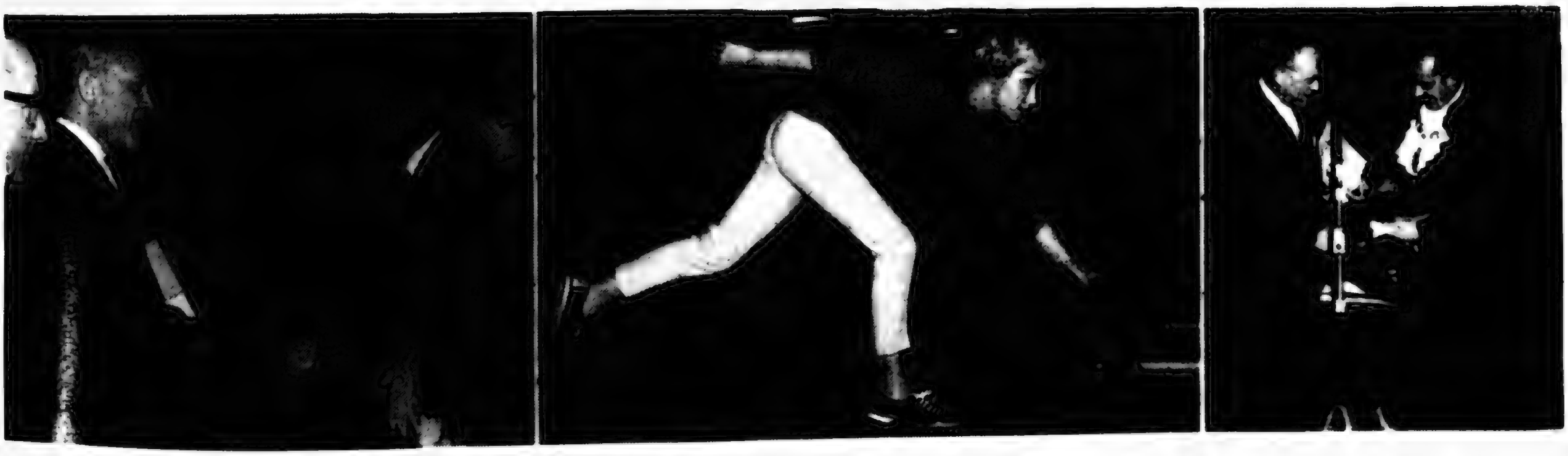
Top: Mrs. Pandit, High Commissioner of India in London; Mrs. Newman and D. J. Granville. Middle: Mrs. Christopher Soames, Lady Braithwaite and the Countess of Brecknock; Kirk Douglas talking to Richard Todd. Bottom: Miss Magda Knopke and Roderick Mann; Herbert and Mrs. Lom

MORE PICTURES FROM 'SPARTACUS' PREMIERE:

Top: Stanley and Mrs. Baker; Miss Michele Mok and Stirling Moss; Michael Denison and Dulcie Gray. Middle: Shirley Bassey and Adam K an; Mrs. Rackmil, Milton Rackmil, R. G. Leech and Mrs. Leech; Anthony and Mrs. Kinsman. Bottom: Janette Scott and Kirk Douglas; Ann Todd; nturians on pay parade

Britain's largest **tenpin bowling centre, the Princess Bowl, Dagenham,** was opened by ABC at a dual premiere. A gala celebrity and press preview in the afternoon was attended by stars of screen, stage, television and sport. In the evening the civic opening was attended by the Mayor of Dagenham, Coun. Peter Larking, **Bill Cartlidge,** director of ABC Bowling Ltd., made the speech of welcome at both events and the guests were received by ABPC executive directors, **Sir Philip Warter,** C. J. Latta, D. J. Goodlatte, and Robert Clark. Above: Sir Philip Warter and C. J. Latta greet John Surtees; D. J. Goodlatte, Robert Clark, Carole Lesley and Sir Philip Warter

ABC OPENS ITS PRINCESS BOWL



Above: G. Coombes, W. Cartlidge, P. Woosnam, of West Ham FC, and Mrs. Woosnam; Carole Lesley bowling; Bill Cartlidge presents the Mayor of Dagenham with a bowling kit. Below: the Princess Bowl; Bill Cartlidge introducing the Mayor; part of the Princess Bowl Club

The premiere of Federico Fellini's " La Dolce Vita " at the Columbia Theatre was one of the most glittering of the season. " La Dolce Vita," Fellini's portrait of a decadent society, has generated interest and excitement amongst people in all walks of life. The Columbia Pictures' release was rewarded with loud applause at the end of the performance. Federico Fellini, his partner, Angelo Rizzoli, and the producer of the film, Giuseppe Amato, flew to London from Rome for the premiere, with star Marcello Mastroianni, Yvonne Furneaux and Nadia Gray. Above: Marcello Mastroianni, Giuseppe Amato, Nadia Gray, Federico Fellini, Yvonne Furneaux and Angelo Rizzoli; John and Mrs. Davis, Kenneth and Mrs. Hargreaves

CELEBRITIES GREET 'LA DOLCE VITA'

Above: Lady Churchill and Mrs. Dunn; Lord Rosebery and Lord Beaverbrook; Sir Eric Harrison, High Commissioner for Australia, and Lady Harrison; Below: Denholm Elliott and Shelley Winters; The Bishop of Woolwich and Michael Main; The Spanish Ambassador, the Marquess de Santa Cruz, and his wife; The Burmese Ambassador, M. U. Aung Soe

Lord and **Lady Radcliffe; The Austrian Ambassador,** M. J. E. Schwarzenburg, and Fraulein Schwarzenburg; Dame Edith Evans, Miss Marjorie Sharpe

Above: The Swiss Ambassador, M. Armin Daeniker, and M. M. Vogelbachen; Mrs. Frankovich and Charles and Mrs. Sweeney; The Greek Ambassador, M. George St. Seferiades, and his wife. Below: Julian and Mrs. Amery; Lord and Lady Kilmarnock; The Argentine Ambassador and his wife; The Italian Consulate General, Marchese S. Cantona di Ceva

Production

by GRAHAM CLARKE

ELEVATION of a production team from second to first feature level is not always successful; an exception, however, is the partnership of Bob Baker and Monty Berman, now at Pinewood making "Treasure of Monte Cristo" for Regal International release.

It is a slightly unusual team in that both partners are practised and practising technicians. Bob as a director and Monty as a lighting cameraman: that way they know better than most producers what is actually happening on the floor and they don't have arguments with their chief creative technicians, director and cameraman.

This system worked very well years ago when they made their name as an efficient organisation for turning out competent and economical second-feature thrillers. Since then they have produced successful first features with factual themes and have now launched into the swashbuckling world of period fancy.

Why? Bob Baker has a word for it—"box-office." His philosophy has not changed from the start. Films should be made to entertain. "The kind of high-flown, larger-than-life period adventure that is 'Treasure of Monte Cristo'," he says, "is the only satisfactory way we can make Westerns in Britain.

"We thought that thrillers were going a little out of favour, so we changed to swashbuckling. There's another thing in its favour, too, that kind of colourful action stuff speaks an international language: it sells all over the world and, being already dated, it doesn't date any more.

"We have one or two similar subjects, bigger and, we hope, better, that we are going to make after this one, and then, who knows, maybe thrillers will be in fashion again."

"Monte Cristo" has an international cast, American Rory Calhoun, British John Gregson, Patricia Bredin and Peter Arne, and Italian Gianna Maria Canale.

Production is spread over three of Pinewood's stages and the sets include at least one spectacular effect when tons of water smash through the side of a ship. All good, clean stuff in Eastman Color and Dyaliscope.

+ + +

SHOOTING on the Glass-Seltzer film, "The Naked Edge," at ABPC is due to finish on December 19.

George Glass and Walter Seltzer have engaged William Alwyn to compose the background score for this UA release. Muir Matheson will conduct.

AMERICAN actor Warren Beatty has been signed by producer Louis de Rochemont to co-star with Vivien Leigh in the AA production, "The Roman Spring of Mrs. Stone," now at ABPC. Also in the cast are Lottie Lenya, Coral Brown and Jeremy Spenser.

Working with director Jose Quintero are production designer Roger Furse, lighting cameraman Harry Waxman and first assistant director Peter Yates.

+ + +

ASSOCIATED BRITISH contract star Richard Harris is to co-star with Marlon Brando and Trevor Howard in "Mutiny on the Bounty," which MGM is producing in Tahiti, with Carol Reed directing.

+ + +

UNIT making Peter Rogers' "Carry on Regardless" at Pinewood is:—

Director, Gerald Thomas; associate producer, Basil Keyes; unit manager, Claude Watson; casting director, Betty White; producer's secretary, Janet Finch; production secretary, Rhonda Grogan; 1st assistant director, Jack Causey; 2nd assistant director, Jimmy Brennan; 3rd assistant director, Terry Clegg; continuity, Gladys Goldsmith; lighting cameraman, Alan Hume; camera operator, Dudley Lovell; focus, Steve Claydon; clapperloader, Ken Coles; sound mixer, Bob MacPhee; boom, Harry Fairburn; sound cameraman, E. Karnon; art director, Lionel Couch; draughtsman, Robert Laing; set dresser, Josie MacAvin; editor, John Shirley; 1st assistant editor, David Campling; 2nd assistant editor, Peter Andrews; publicity director, John Troke; publicity secretary, Vera Harrington; costume designer, Joan Ellacott; women's wardrobe, Marie Feldwick; men's wardrobe, Duncan MacPhee; make-up, George Blackler; hairdresser, Biddy Chrystal; stills, Albert Clarke; production accountant, Bernard Spence; construction manager, Bert Mansell; property buyer, John Higgs; chargehand props, George Ball; chargehand dresser, Nick Rivers; chargehand electrician, Tommy Heathcote; stand-by painter, Harry Gibson; stand-by carpenter, R. Skelton; stagehand, G. Hook; camera grip, Reg Hall.

BEDSIDE CONFERENCE . . . at Bray studios on the set of "Shadow of the Cat." Still, by Tom Edwards, shows producer Jon Penington, director John Gilling with stars Andre Morell and Freda Jackson. This BHP production is for Universal International release

SHOOTING NOW

ABPC ELSTREE.—"The Naked Edge" (United Artists) producers George Glass and Walter Seltzer, director Michael Anderson; **"A Taste of Fear"** (Hammer for Columbia), producer Jimmy Sangster, director Seth Holt; **"Lolita"** (A.A.), producer James B. Harris, director Stanley Kubrick; **"The Pursuers"** (tv series), produced by Ian Warren.

BEACONSFIELD.—"A Very Important Person" (Independent Artists for Rank), producers, Julian Wintle and Leslie Parkyn, director Ken Annakin.

BRAY.—"Shadow of the Cat" (BHP for U-I), producer Jon Penington, director John Gilling.

MERTON PARK. — "Never-Never Murder," "Wings of Death," "The Silent City" (Anglo Amalgamated) Television commercials and documentaries.

MGM BOREHAM WOOD.—"Topaze" (Dimitri de Grunwald for 20th-Fox), producer Pierre Rouve, director Peter Sellers.

PINEWOOD.—"Cleopatra" (Fox), producer Walter Wanger, director Rouben Mamoulian; **"Treasure of Monte Cristo"** (Tempean for Regal), producers Bob Baker and Monty Berman, director Bob Baker. **"Carry on Regardless"** (Beaconsfield for Anglo Amalgamated), producer Peter Rogers, director Gerald Thomas.

SHEPPERTON.—"Spare the Rod" (Bryanston), producer Victor Lyndon, director Leslie Norman. **"The Frightened City"** (Zodiac for Anglo Amalgamated), producers John Lemont and Leigh Vance.

TWICKENHAM. — "Dangerous Afternoon" (Theatrecraft for Bryanston), producer Guido Coen, director Charles Saunders.

WALTON.—"Rag Doll" (Mancunian for Butchers), producer Tom Blakeley, director Lance Comfort. **"Three on a Spree"** (formerly **"Brewster's Millions"**) (Caralan for U-A) producer George Fowler, director Sid Furie. **"The Twisted Tape"** (Eternal for Grand National), producer Maurice Wilson, director Montgomery Tully.

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Television

by TONY GRUNER

THE MOST competitive section of show busine is in the production of tv film commercial Each year more than 4,000 tv films are ma ranging from 15 to 60 seconds, with an occa onal 90-second spectacular.

Total roduction budget for 1959-60 was not far shor of £8 million, and about 350 different compani struggled to secure tenders for these commercial films.

In 1961 at least £60 million will be spent in the production of tv commercials and in buying time on the air for transmission to viewers.

Subject to any economic slump the main advertising agencies will probably recommend increased budgets to their clients and this itself will lead to further competition within the industry for this lucrative side of the tv business.

The industry has undergone many changes since 1955 when the Television Act came into operation, and the first commercials were screened in September after the opening of the first ITV station, Associated Rediffusion.

Significant

These changes are of significance to the film industry because today more top feature directors are working on commercials than at any time during the last five years.

During this year alone, directors like Don Chaffey, Clive Donner, Jack Lee, Guy Hamilton, John Lemont, Joe Losey, Carol Reisz, Leslie Norman, Pat Jackson and Wolf Rilla were responsible for no fewer than 50 of the top film commercials. How did this come about?

In the early days of ITV, advertising agents who were buying space for clients were obliged to pick almost any company that had some experience of short or documentary film making. It was a sellers' market and great profits were made by the few companies able to give the time and service for tv commercials.

Within 18 months scores of new companies were formed, studios built or renovated in anticip on of enjoying a new bonanza.

It so became clear, however, to the advertising nts that while a number of their clients ere satisfied with the results of tv exposu sales were not rising in line with the co of production and the buying of ITV time f the commeroials.

The dvertising agencies looked on while many oduction units made vast profits from this n source of revenue. Most of them were still i the learning stage and hardly able to pick and choose.

By 58 more new stations had been opened by the Independent Television Authority and the c of tv distribution began to grow. Soon figur relating to the selling power of commerci drew attention to many of the weaknesse oth in the production of the films and in the advertising message they were selling.

Du g that year the production companies them ves expanded to a terrifying figure. Thou nds of pounds were spent on re-equi ent, the construction of offices and the hiring of large staffs. Many more smaller compani were formed.

Ov the same period, J. Walter Thompson, the most powerful advertising agency, took a new look at the situation and decided to introduce fresh creative blood into the production of commercials.

Under James Archibald, who had recently resigned from The Rank Oragnisation as an executive producer at Pinewood studios, 12 of the top feature talents, including directors, producers and cameramen were signed up to make a number of commercials during the year.

They were Guy Hamilton, Don Ashton, Jack Cardiff, Chris Challis, Clive Donner, John Eldridge, John Hawksworth, Robert Kraska, Joe Losey, Michael Relph and Wendy Toye.

This resulted in new qualities being given to tv commercials and a higher and more successful sales campaign. Many products which had previously secured an extensive exposure on the ITV networks through the use of these new commercials increased sales by a considerable degree.

The J. Walter Thompson method provided greater freedom for the director or producer of the commercial. Story boards vanished and in their place there arrived shooting scripts which were hammered out by the directors in consultation with the agency.

Once a director was satisfied with the script he was allowed to book his own unit and go to any studio he wished. This, in itself, cut the ground from a number of larger companies who wanted to provide a package deal service which included the use of their creative staff, producers, directors, lighting men, etc.

The JWT move led to new groups of creative people who could be sure of regular employment without large overheads. By 1959, J. W. Thompson was spending in excess of £4 million on commercials and headed the list of agencies in this field.

The JWT operation encouraged new producing groups primarily concerned in the past with features, to form their own companies and the new names began to be attractive to other agencies.

There was Augusta headed by Joseph Janni and Jack Lee; H. M. F. Lloyd's backed by Hilary and Alex MacKendrick and Michael Truman; Frances Montague, Basil Dearden and Michael Relph who have now formed their own company, operating from Pinewood Studios.

Within the existing production companies, more of the creative people, encouraged by this new interest in quality commercials, began to break away or make higher demands for their services within that company.

Directors like Michael Law of TVA, who recently went to America, John Spencer who left the Guild to form his own company, Byron Lloyd who resigned from Pearl and Dean and Kenneth Hulme, also of Pearl and Dean, who has now set up as a free-lance.

It has led to a new scramble for talent among the large production companies who have had to review their position, faced with the inevitable demand for all-round creative quality associated with the commercials.

NEXT WEEK

The reasons for the trend towards quality in the production of tv commercials.

YOUR FILMS

continued from page 152

Its cast, headed by Glynis Johns, Cicely Courtneidge and Jack Hulbert, has friends.

+ + +

BY ALL accounts, "Portrait In Black" (Rank-Universal) satisfactorily discharged its obligations during its London runs. The crime melodrama didn't take a fortune, but its appeal to the fair sex—what a wardrobe and what settings!—got it off the hook.

+ + +

"CARTHAGE IN FLAMES" (Rank—Italian) has been widely publicised, and the mammoth advertising campaign is preventing those who have booked it from burning their fingers. But only just!

COLLEGIATE musical "High Time" (Twentieth Century-Fox — CinemaScope) enters the third week of its London runs, but has yet to strike a box-office beat. It's good entertainment, but star Bing Crosby no longer pulls 'em in.

+ + +

LAST week, the Rank Circuit took refuge in giant RFD re-issue programmes: "The Wind Cannot Read" (British) and "To Hell And Back" (Universal); "The Purple Plain" (British) and "Man Without A Star" (Universal), and "A Town Like Alice" (British) and "The Glenn Miller Story" (Universal). All three clicked.

+ + +

FINALLY, a word about "The Green Mare's Nest" (Cross-Channel—Franscope—France). The bluest picture ever, it's a cinch for other than family halls. Book it and your face won't be red when next you confront the bank manager!

KIA-ORA
CUP SQUASH
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Firm favourites with every audience
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REVIEWS

—continued from page 151

next day, he skips town and later he is attracted by Sister Sharon, a lovely young hot-gospeller, and becomes one of her circus, which includes William Morgan, her matter-of-fact manager, and Rachel, a singer. Elmer's gift of the gab draws many to Sister Sharon's fold, but Morgan and Jim Lefferts, a cynical reporter, mistrust Elmer. Elmer obtains radio time for Sharon and, although a whore-chaser, blackmails George Babbitt, a vice king, and organises raids on bawdy houses. At one of these, Lulu Bains, a minister's daughter who had been seduced by Elmer, is arrested and she has her revenge by allowing incriminating photographs of her and Elmer to be published. Morgan realises that Elmer has been framed and lets him down lightly and Sharon, also seduced by Elmer, plans a permanent tabernacle. At the inauguration service, the building bursts into flames and Sharon, truly believing she is the Lord's disciple, perishes.

Production.—The picture ruthlessly exposes those who commercialise religion, but nevertheless credits drum-banging, money-grabbing apostles with a streak of sincerity. As the tale unfolds, it becomes increasingly clear that Elmer Gantry and Sister Sharon are victims of their own rhetoric and that their showmanship is not entirely ignoble. Burt Lancaster does a terrific job as the elbow-lifting, lecherous and spellbinding Elmer Gantry; and Jean Simmons, although more subdued, definitely has her moments as Sister Sharon. Arthur Kennedy is just right as the sceptical Jim; Dean Jagger impresses as "circus master" Morgan; and Edward Andrews scores as the unctuous, two-timing, "main street" humbug Babbitt. The link between sex and religion is forged with psychological precision, its pyrotechnic climax will move even the stony-hearted, and the dialogue contains mighty exhortations. As for the staging of the revivalist meetings, they're enough to make Barnum and Bailey turn in their graves with envy.

Points of Appeal.—Sensational story, superb acting by Burt Lancaster, first-rate support, flawless atmosphere, title, Eastman Color and exceptional selling angles.

The Bulldog Breed

Rank. British. (U) Featuring Norman Wisdom, Ian Hunter and Liz Fraser. Produced by Hugh Stewart. Directed by Robert Asher. Screenplay by Jack Dives. Director of Photography, Jack Asher. Musical Director, Philip Green. 9,090 *feet approx. Release December* 26, 1960

JOLLY "navy lark," put over with disarming expertise. It's about a seaborne grocer, crossed in love, who joins the Senior Service and, following one blunder after another, not only becomes the first rocket man, but lives to pour his experiences into pretty ears. There is no love interest and merely a pinch of sex, but breezy, apposite gags, presented on land, sea, mountain and in the air, are briskly paraded. A generously staged Norman Wisdom benefit, it'll have his devoted fans — and all youngsters — in fits, Capital British star light booking.

Story.—Norman Puckle, a simple grocer, plies his trade among the craft in Portland Harbour from a ramshackle sailing boat. He insists upon the traditional right of sail over steam, even though it causes him to clash with Admiral Sir Bryanston Blyth, commander of the Home Fleet. Turned down by a haughty blonde cinema cashier, Norman bungles suicide attempts, and joins the Navy. Posted to the destroyer Dorchester, he soon creates pandemonium, yet is elected to man a new interplanetary rocket. Sir Bryanston firmly believes that Norman has bulldog determination and dismisses opposition from Philpots, a smug Civil Servant, who favours his own candidate, Carruthers, for the job. Norman fluffs preliminary tests and is detailed to exercise Bosun, the Admiral's bulldog. Through Bosun, Norman accidentally boards the rocket just before it's launched into orbit and suddenly finds himself airborne. He wisely follows radio instructions and eventually lands safe and sound amidst luscious, straw-skirted Hawaiian girls.

Production.—The picture takes it for granted that most audiences can't have too much of a good thing—in this case Norman Wisdom—and such is the star's versatility and amiability the assumption proves laughably correct. Norman Wisdom opens the proceedings and barely misses a "frame" during the comedy's not inconsiderable running time. He clowns cleverly and is responsible for a first-class bit of acting in a court martial scene. Ian Hunter lends dignity to the crazy happenings as the understanding Sir Bryanston; Edward Chapman registers as the pompous Philpots; Liz Fraser exploits her curves as a NAAFI girl; and David Lodge and Eddie Byrne head a team of willing stooges. The highlights are Norman's attempted suicide, PT capers, dizzy diving and mountaineering sequences, and, of course, the projection into space. Its fade-out, although easily predictable, is showmanlike, while authentic naval station and battleship backgrounds heighten the fun. By and large, lively and ingratiating "Norman Wisdom."

Points of Appeal.—Clean fun, box-office star, popular supporting players, slick direction, polished technical presentation, neat verbal cracks, and U certificate.

La Dolce Vita
(The Sweet Life)

Columbia. Italian. (X) Totalscope. Featuring Marcello Mastroianni, Anita Ekberg and Yvonne Furneaux. Produced by Giuseppe Amato. Directed by Federico Fellini. Screenplay by Federico Fellini, Tullio Pinelli, Ennio Flaiano and Brunello Rondi. Director of Photography, Otello Martelli. Musical Director, Nino Rota. 15,552 *feet. Release not fixed*

HIGH-VOLTAGE, Italian-made Totalscope melodrama, with English sub-titles. It illustrates the disconnected jottings of a scandal-chasing reporter who lifts the lid from Rome's decadent society and literary circles. The characters are cleverly etched, but, although the director introduces many subtle touches, it takes him all his time to limit "power cuts." A film without beginning, middle or end, it nevertheless stimulates the imagination and confidently relies on audiences to draw a moral from the episodic, though frequently sensational, shenanigans. Will it take a packet? Bet your sweet life! G at box-office certainty.

Story.—Marcello, an amorous young an newspaperman, covers stories which inclu he towing by helicopter of the statue of ist to St. Peter's Square, and a night club p. He then spends the night in a tart's led basement with Maddalena, a busines n's pleasure-seeking daughter. The followin ay, he meets Sylvia, an American film sta ut, when he gets to work on her, her hard-d ing husband gives him a hiding. Marcello' ext assignment concerns two children wh ad wrongly claimed they had witnessed a n cle, and the resulting mass hysteria. Mea ile, Emma, Marcello's possessive mistress, sur s a suicide attempt, but continues to be a th in his side, and Marcello's father collapse hile visiting a dancer's bedroom. After Steine Mar-cello's wealthy, intellectual friend, kills two small children and himself, Marcello suffe om-plete disillusionment. Where he goes fro here is anybody's guess.

Production.—The picture, modern s of society, runs a lengthy rule over Rome' idle rich, literary freaks, nymphomaniacs and mps, and, in a manner of speaking, uses its " ro" as a whipping boy. Marcello Mastroiann does a competent chore as the restless, unstable Marcello; Yvonne Furneaux and Anouk Aime score as Emma and Maddalena; Anita Ekberg veals an unsuspected sense of humour as Sylvi and Alain Cuny and Annabale Ninchi impr ss as Steiner and Marcello's father. The s rical, the blasphemous, the touching, the tragic and the comic are punctuated by church bells and contrast amplifies the general effect. A widely publicised striptease sequence, involving Nadia Grey, disappoints, but the showing of a huge, glassy-eyed dead fish on a beach towards the finish symbolically connects the film with a recent Roman scandal. Overlong, but seldom dull, the unconventional opus can't fail to earn much filthy lucre, or rather lire.

Points of Appeal. — Fascinating story, flamboyant direction, flawless atmosphere, talented cast, superb camera work, first-rate musical score, lucid English sub-titles, Totalscope and pre-sold title.

Final Dream

Twentieth Century-Fox. American (U). Featuring Luciana Paluzzi, David Hedison and Cesare Danova. Produced by Herbert Swop Jr. Directed by Allen Reisner. Screenplay by Jerry Devine. Director of Photography, Joe MacDonald. Musical Director, Lionel Newman. 4,283 *feet. Release December* 26, 196

POTTED espionage romantic melodram . It's about a suave, two-timing valet whose " eam" of easy riches is quickly and fatally s ered. The topical and exciting tale brooks n ose ends and the competent cast, skilfully ected, presses its intriguing point sharply hom gainst colourful backgrounds. Definitely a pala e and pungent capsule. Good "second."

Story.—Alain Fabre, a seemingly lo l valet to an American Ambassador, photogr s confidential papers concerning a new Bagh Pact, and Tumarin, an "Iron Curtain" atta buys them. Later, Alain meets cabaret arti Simone Genet, an old friend, whose manag Victor Sebastian, secretly works for the The security leak is discovered, Alain co under suspicion and Victor warns Simone ag st him. Alain decides to take one more "sn retire on the proceeds and find happiness wit imone, but the burglar alarm goes off. Alai ies to board a train carrying Simone to Ron but is pursued by Victor and Robertson, his league, and comes a fatal purler.

Production.—The picture not only b y unfolds, but also establishes realistic "Co tal" atmosphere without naming the "Iron in" country involved. Luciana Paluzzi fas as Simone; Cesare Danova thoroughly co as Alain; Milton Selzer is a cunning Tum and David Hedison and Paul Burke score a meri-can agents Victor and Robertson. Ther only a hint of romance, but it nevertheless c vely interleaves the cloak-and-dagger stuff. the climax carries quite a kick. What's m the dialogue is smooth.

Points of Appeal.—Short and snapp ory, talented players, appropriate settings, han foot-age and U certificate.

Seasonal Greetings
and
Best Wishes for 1961

◆

JOHN MYLAND LTD.

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Showmanship

by FRANK HAZELL

THE FILM TRAILER has always been one of the most effective methods of showmanship —a method that sells the product in its own medium. But it has been used almost entirely in the cinema and no effective measure has yet been found for its use other than in the "coming next week" context.

Although the rear projection of trailers has been attempted, it has never been instituted on a national basis.

Good ideas have been worked out—the projection of coming attractions in ladies' hairdressing salons, in shop windows and factory canteens—but in nearly every case these have been temporary and linked only with the publicity of a particular film.

The main reason for the effectiveness of the cinema trailer is that the audience is trapped into watching it—very much like the audience watching tv commercials. However, the cost of time on television and the problems of distribution make this medium impracticable for showing trailers at the moment.

What we need is to find other situations where there is a trapped audience willing to look at advertising designed to sell while at the same time providing entertainment. One situation in each town, covering all its cinema programmes, would be ideal.

This could be a hall offering free half-hour programmes at lunch-time, luncheon bars or even, on the grand scale, at floodlit football matches during half-time. There must be dozens of permutations on the use of the trailer varying from town to town but it is a form of advertising in which the whole industry must co-operate.

Again we come to the old problem of finding a common showmanship platform, one from which the whole industry can be sold. Trailers could well provide the starting point.

THE COMPANY OF SHOWMEN

Model publicity in Southend

A REGULAR medium for cinema showmanship in Southend is the "Kursaal Flyer," a model steam engine that drives around the town. **G. F. Johns**, at the Rivoli, made excellent use of this holiday attraction for the film "Watch Your Stern."

Loaded with a contingent of Sea Cadets and placarded with film and theatre credits, it made a town tour prior to play-date and attracted much attention.

A painting contest was organised with the local press, and over-printed bags were used at fish shops and restaurants.

John Vinks, Regal, Bridgend, had an appropriate event for "The Battle of the Sexes" when he organised a contest which proved to be just that! Through the press he invited any members of the opposite sex to play him in a noughts and crosses marathon; through the link up with the local paper, the entries flooded in. The marathon was organised to start the Friday prior to play-date and continue up to the time the film opened. Prizes were donated by a cigarette company and suitable displays were linked to this gimmick stunt.

Reception

Again, believing in the value of word-of-mouth publicity, Mr. **S. G. Boddy,** Regal, Bacup, invited members of the local police force who were off duty to the first showing of "Carry on Constable." A small reception was held prior to the screening, and the pictures taken were mounted in a special front-of-theatre display for the rest of the week.

N. Griggs, ABC, Newbury, had an attractive display for "Around the World in 80 Days" which was mounted in conjunction with the local travel agents. Large model aircraft formed the centre of the display, and the contrast with normal film advertising made the effect eye-catching.

A 10ft. balloon was suspended from the theatre roof with a basket underneath, bearing film and theatre credits. Over-printed ballons were distributed from shops and given to the children on Saturday morning.

Muscle man

H. J. Gilbert, Savoy, Enfield, gained his main press for "Goliath" through the help of "Mr. Middlesex," the county's top muscle man, who helped in various street and theatre stunts.

Thomas Hawkings, Palace, Arbroath, had a double campaign for "Hercules Unchained." First to find the town's strongest man, and second to find a "Miss Hercules." It was the second that gained the press interest.

H. J. Gilbert, Savoy, Enfield, also gained excellent press for a contest on "Hercules Unchained." This time it was linked with Road Safety and the first prize a Hercules cycle.

Special displays, sponsored newspaper advertisements and full window displays were given to the film and the contest, and the national tie-ups were made to pay fine dividends at local level.

Another "Mr. Muscle" was the main attraction in a "Hercules Unchained" campaign. **G. S. Watson,** Elite, Middlesbrough, gained the help of a strong-man who appears on television. Having competed against Steve Reeves in the Mr. Universe Contest, he was an ideal stand-in for the film star. The national tie-ups were followed through and another neat and selling campaign resulted.

L. Hughes, Regal, Litherland, had outstanding press for a Crime Prevention exhibition he mounted in relation to the film "Hell is a City." This was treated as a top civic event and was an achievement, which, apart from helping film exploitation, deserves special mention.

What better foyer attraction for "Circus of Horrors," than a sequined bathing-suited woman in top hat, swinging across the entrance?

This was part of **C. D. Parkin's** campaign at the Haymarket, Newcastle, and this "ringmistress" on her "trapeze" was bound to have attracted attention.

Hearing that one of his local patrons was about to celebrate her eightieth birthday, **Desmond McKay,** Regal, Dumfries, arranged that she should have a birthday not to be forgotten.

A patron since 1931, when the theatre opened, this grand old lady had a big surprise when she made her bithday cinema visit. Mr. Mckay had a birthday cake, chocolates, groceries, vouchers for coal, and other gifts donated by traders, which he presented to her from the stage. The press was impressed: there were mentions in national newspapers, and, of course, coverage in all local papers.

The mayors of four towns attended the gala opening of "The Nun's Story" at the Regal, Darlington. **A. Heaton** had guests from most of the official bodies and this gained a fine start to word-of-mouth and contributed to the excellent editorial coverage on the film.

Exceptional

J. A. Mason, Rex, Hanworth, manages a theatre that is not a large or important one, but caught the "Hercules Unchained" fever like the rest of his colleagues, and produced an exceptional campaign.

Two weeks before the film opened he pasted six stickers on mirrors and pillars around the theatre reading: "Spectacular news! . . . 'Hercules Unchained' is coming here for 7 days."

During the weekend before playdate he had a boy touring the adjoining town of Feltham carrying a "News" d.c. bill and handing out "News" leaflets. This scheme was repeated during the Friday and Saturday of playweek by three teenagers.

He had ten shop windows in Hanworth and Feltham plugging the film and two of these put the "News" posters outside their shops. Another similar bill was displayed at a news-stand outside one factory and visible to the hundreds of workers employed in factories in the same road.

Two newsagents also collaborated by arranging for their newsboys to deliver the balance of the leaflets (overstamped with the theatre name) with the morning papers during the weekend before the film opened; 1,000 leaflets were distributed altogether.

Mr. Mason had cut-outs on the doors of the theatre and some on the foyer walls, plus seven 3-ft. arrows and 15-ft. streamers on the steps leading up from the street to the foyer spelling out the film title. He had a standee of stills and arts (made up in the theatre) in his foyer and used a mounted advertisement of the *Daily Express* advertisement on a quad poster, captioned "A massive advertisement for a mighty film."

I shall never be surprised at the things a showman will do to help his community and win favour from the public.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ABELL, D. G., Odeon, Brighton: The Fugitive Kind. **Amerena, P. C.,** Odeon, Ramsgate: Suddenly Last Summer. **Adams, L. F.,** A/M., Odeon, Ipswich: Solomon and Sheba. **Adams, M. D.,** R/M., Odeon, Erith: The Apartment. **Adams, H. W.,** Odeon, Godalming: The Nun's Story. **Andrews, K.,** Odeon, Bristol: The Glenn Miller Story. **Alexander, A. D.,** A/M., ABC, Dundee: Children's club, Public relations (2). **Archer, D. J.,** Empire, Coventry: Ocean's 11. **Allen, D. E.,** Odeon, Coventry: The Chaplin Revue. **Amies, A. G.,** Broadway, Peterborough: The Brides of Dracula. **Aspden, W. W.,** Odeon, Blackburn: Make Mine Mink. **Allen, D. E.,** Odeon, Coventry: Jazz on a Summer's Day. **Affolter, L. M.,** Odeon, Crewe: The Story of Ruth. **Allan, S. G.,** Roxy, Glasgow: The Savage Innocents.

BROOKER, W. E., Odeon, Dagenham: It Started in Naples. **Bird, T. W.,** Gaumont, Whitley Bay: The Chaplin Revue. **Brown, C. E.,** Gaumont, Preston: Suddenly Last Summer. **Brown, J. A.,** Gaumont, Edinburgh: Strangers When We Meet. **Bennett, R. W. G.,** Gaumont, Nottingham: The Entertainer. **Bedford, H.,** Gaumont, Derby: The Savage Innocents. **Bee, J. R.,** Odeon, Worcester: Inherit the Wind. **Barstow, D. J.,** Gaumont, Portsmouth: Strangers When We Meet. **Birse, H. C.,** New Victoria, Edinburgh: The Entertainer. **Baker, G.,** Gaumont, Manchester: Can Can, The Entertainer Foxhole in Cairo (3). **Bigwood, G.,** Odeon, Weston-super-Mare: Psycho. **Browne, J. E.,** Odeon, Yeovil: The Story of Ruth. **Brader, P. J.,** Plaza, Dudley: Circus of Horrors. **Brambles, D. T.,** A/M., ABC, Blackpool: A French Mistress, Ice Palace, Circus of Horrors, Sands of the Desert (4). **Burns/Moyes, J.,** Odeon, Swiss Cottage: Public relations. **Bint, B.,** Odeon, Sale: Never Let Go. **Breakell, C.,** Odeon, Guide Bridge: Never Let Go. **Barton, E. D.,** Odeon, Bath: South Pacific. **Barnes, E.,** Gaumont, Crewe: The Gallant Hours, Elephant Walk, Road to Bali (3). **Bowen, S. H.,** Odeon, Newport: The Unforgiven. **Beacham, V.,** Odeon, Herne Bay: Let's Get Married. **Bishop, D.,** Playhouse, Guildford: The Royal Ballet. **Brissenden, F. E.,** Gaumont, Dover: The Entertainer. **Barker, F.,** Odeon, Burnley: Our Man in Havana. **Bignell, A. W.,** Odeon, Redhill: The Apartment. **Blease, G.,** Odeon, Bolton: Suddenly Last Summer. **Bint, B.,** Odeon, Sale: Make Mine Mink. **Bishop, Mrs. W.,** A/M., Odeon, Harlesden: There Was a Crooked Man. **Bromley, E.,** Gaumont, Oldham: The Unforgiven. **Brader, P. J.,** Plaza, Dudley: A French Mistress. **Bigwood, G.,** Odeon, Weston-super-Mare: There Was a Crooked Man. **Bennett, G. E.,** Gaumont, Bursley: Never Let Go. **Booty, Miss J. A.,** Odeon, Faversham: Doctor in Love. **Brannan, J. W.,** Odeon, Burnage: The Savage Innocents. **Boam, S. C.,** Gaumont, Notting Hill: Let No Man Write My Epitaph. **Brinley, L. J.,** Gaumont, Exeter: Children's club.

CARTER, E. C., Odeon, Ilford: There Was a Crooked Man. **Crawshaw, R.,** Odeon, Taunton: One Foot in Hell, The Gallant Hours (2). **Clarke, D.,** Odeon, Derby: The Last Days of Pompeii, The Chaplin Revue (2). **Channing, T.,** Gaumont, Middlesbrough: Suddenly, Last Summer. **Collings, B. E.,** Rialto, Liverpool: The Brides of Dracula. **Chantrey, G. M.,** Odeon, Glasgow: There Was a Crooked Man. **Close, C. C.,** Gaumont, Bristol: Three Moves to Freedom, Piccadilly Third Stop (2). **Crisp, A. G.,** Odeon, Southend: Strangers When We Meet. **Colson, W. D.,** Gaumont, Hanley: From the Terrace, Theatre publicity, There Was a Crooked Man, Suddenly Last Summer (4). **Clark, J. D.,** Majestic, Leeds: The Entertainer. **Currie, A. F.,** Rex, Farnborough: The King and I, Doctor in Love (2). **Crawley, V. A. H.,** Odeon, Kent: Inherit the Wind. **Conway, C. D.,** Odeon, Hereford: The Savage Innocents, Doctor in Love (2). **Carter, A. R.,** Odeon, Guernsey: The Day They Robbed the Bank of England. **Clarke, L. R.,** Majestic, Staines: Theatre publicity, Strangers When We Meet (2). **Cook, R. L.,** Savoy, Swindon: Public relations. **Cattell, A. G.,** Regal, Torquay: Watch Your Stern. **Coster, Sgt. S. A. N.,** Astra, Dishforth: I'm All Right Jack, Public relations (2). **Charlesworth, R.,** Ritz, Birmingham: Ocean's 11, A French Mistress (2). **Cockburn, R. C.,** Odeon, Skipton: Visit To a Small Planet. **Cashier, E. W.,** Gaumont, Balham: Piccadilly Third Stop. **Cobb, L. L.,** Odeon, Torquay: Strangers When We Meet. **Cranfield, G. W.,** Odeon, Oldham: The Last Days of Pompeii. **Chambers, P. E. G.,** Odeon, Wimbledon: The Apartment. **Cooke, W.,** Odeon, Kettering: Suddenly Last Summer, Inherit the Wind (2). **Coppock, B. L.,** Odeon, Rhyl: Doctor in Love. **Curry, J.,** Gaumont, South Shields: The Chaplin Revue. **Cowlrick, H. J.,** St. Georges, York: The Bellboy, Tarzan the Magnificent (2). **Crawford, W.,** Gaumont, Hamilton: Five Branded Women. **Carpenter, A. M.,** Odeon, Sutton Coldfield: The Unforgiven. **Craig, B. I.,** Odeon, Cardiff: Psycho. **Cross, P. A.,** Odeon, Shirley: The Unforgiven. **Cheepen, M.,** Astoria, Old Kent Road: Piccadilly Third Stop. **Clark, C.,** Odeon, Scotstoun: Shane. **Calcott, J. J.,** Gaumont, Walham Green: Let No Man Write My Epitaph.

DAVIS, P., Odeon, Harlow: Inherit the Wind. **Dawson, G. V.,** Odeon, Worthing: Strangers When We Meet. **Dilks, G.,** Gaumont, Leicester: Inherit the Wind. **Deacon, V. H.,** Gaumont, Coventry: The Savage Innocents. **Dracott, C. H.,** Odeon, Liverpool: There Was a Crooked Man. **Demaecker, W. D.,** Mayfair, Battlefield: City Beneath the Sea, Dentist in the Chair, Goliath and the Barbarians, Light Up the Sky (4). **Ditcham, C. T.,** Odeon, Kingston: It Started in Naples. **Daviss, A. F.,** Ambassador, Middlesex: There Was a Crooked Man, The Apartment (2). **Davids, A.,** Gaumont, Worcester: The Last Days of Pompeii, Five Branded Women (2). **Dean, D. F.,** Gaumont, Smethwick: The Unforgiven. **Doveton, J. D.,** Gaumont, Swindon: Psycho, South Pacific (2). **Dawson, G. V.,** Odeon, Worthing: The Fugitive Kind. **Dene, T.,** Odeon, Croydon: The Apartment. **Donaldson, A. M.,** Odeon, Greenock: Public relations. **Downes, R. H.,** Gaumont, Birkenhead: The Brides of Dracula, Teenage Lovers (2). **Donkin, W. T.,** Odeon, Motherwell: From the Terrace. **Docherty, C.,** Queen's Hall, Newcastle-upon-Tyne: Psycho. **Dickinson, J. F. C.,** Odeon, Rochdale: Suddenly Last Summer, The Story of Ruth (2).

EASTER, B., Odeon, Colby: Where the River Bends, A Woman Like Satan (2). **Excell, P. L.,** Odeon, Folkestone: Stranger When We Meet. **Evans, P. T.,** Gaumont, Shepherds Bush: There Was a Crooked Man. **Edmondson, K. D.,** Odeon, Chester: Doctor in Love.

FOUNTAINE, F., Odeon, Nottingham: There Was a Crooked Man. **Firman, S. A.,** Odeon, Hatfield: Doctor in Love, Theatre publicity (2). **Fray, R. W.,** Gaumont, Hinckley: Newsreel publicity. **Fowler, C. L.,** Essoldo, Huddersfield: Theatre publicity. **Ferrari, J.,** A/M., Regal, Stirlingshire: Goliath, Dentist in the Chair (2). **Frewin, G. D.,** Gaumont, Rochester: Sons and Lovers. **Freedman, L.,** Odeon, Perry Barr: Make Mine Mink. **Finnis, H.,** Gaumont, Liverpool: In the Nick. **Farmer, R.,** Gaumont, St. Albans: It Started in Naples, Let No Man Write My Epitaph, All the Young Men (3). **Francis, M. B.,** Gaumont, Southall: There Was a Crooked Man. **Fenner, J. B.,** Odeon, Bradford: Suddenly Last Summer. **Frankland, D. G. M.,** Odeon, West Hartlepool: Suddenly Last Summer. **Fray, W.,** Gaumont, Hinckley: Never Let Go. **Fairs, H. R.,** Empire, Aldershot: The Apartment. **Fletcher, K. C.,** Odeon, Horsham: Suddenly Last Summer. **Fallowfield, G. P.,** Gaumont, Rayners Lane: Let No Man Write My Epitaph.

GRESTY, H., Gaumont, Kings Cross: There Was a Crooked Man. **Gent, H.,** Hippodrome, Liverpool: Suddenly, Last Summer. **Green, G. J.,** Odeon, Chorley: The Savage Innocents. **Gower, J. E.,** A/M, Gaumont, Wolverhampton: The Brides of Dracula. **Gompertz, F. H.,** Gaumont, Southsea: Doctor in Love. **Grossman, H.,** Savoy, Uxbridge: Battle of Apache Pass, But Not for Me, The Tall Men, 3.10 to Yuma, Desert Mice, Pillow Talk, Public relations (7). **Goody, J. M.,** Regal, Bicester: Public relations, Sons and Lovers, The League of Gentlemen, Circus of Horrors, Rise and Fall of Legs Diamond, Light Up the Sky (6). **Gislingham, E.,** Gaumont, Cheltenham: Inherit the Wind, Wild River (2). **Gower, J. E.,** A/M, Gaumont, Wolverhampton: Look at Life. **Green, J. A.,** West End, Birmingham: Can-Can. **Goldthorpe, B.,** Odeon, Stockton: Suddenly, Last Summer. **Gordon, R. E.,** Odeon, Llanelly: Wild River, Crack in the Mirror (2). **Gaukrodger, J.,** Odeon, Rotherham: Wild River. **Gasper, K. J.,** Odeon, Hornchurch: There Was a Crooked Man. **Ghisletta, E.,** Odeon, Well Hall: The Apartment. **Gilchrist, B.,** Gaumont, Carlisle: From the Terrace. **Graham, T. C.,** Odeon, Woolwich: Let's Make Love. **Graves, E.,** Odeon, Edgware Road: There Was a Crooked Man. **Guthrie, G.,** Trocadero, Elephant and Castle: The Apartment. **Gent, H.,** Hippodrome, Liverpool: The Last Days of Pompeii. **Greenwood, C.,** Odeon, Lancaster: Suddenly, Last Summer. **Green, G. J.,** Odeon, Chorley: Never Let Go.

HOCKINGS, K. J., Odeon, St. Austell: The Challenge. **Hall, W. A. C.,** Capitol, Cardiff: There Was a Crooked Man. **Heaslewood, R. H.,** Gaumont, Taunton: The Story of Ruth. **Higgins, H. R.,** Gaumont, Burton-on-Trent: In the Nick. **Holman, S. D.,** Plaza, Plymouth: Public relations. **Hartle, N. J.,** Capitol, Bolton: Ice Palace, Circus of Horrors, Sergeant Rutledge, Sands of the Desert, Dentist in the Chair, Light Up the Sky, Follow That Horse (7). **Hyland, F. J.,** ABC, Londonderry: Sands of the Desert, Dentist in the Chair, Hannibal, Light Up the Sky (4). **Handford, E. G.,** Rex, Bedminster: Watch Your Stern. **Heatlie, D. M.,** Lyceum, Edinburgh: Sands of the Desert, Hercules Unchained, Cash McCall, Sergeant Rutledge (4). **Heaton, A.,** ABC, Darlington: Press publicity. **Hornblow, B. V.,** New Empress, [illegible]ngham: Public relations, Newsreel publicity, Confessions of a Counter Spy, The Flesh and the Fiends (4). **Hallam, A. E.,** A/M, New Empress, N[illegible]ngham: Public relations, Light Up the Sky (2). **[illegible]re, J.,** Regal, Gt. Yarmouth: Kidnapped, Newsreel publicity (2). **Harvey, I.,** Gaumont, Hendon C[illegible]ral: Let No Man Write My Epitaph. **Heaslewo[illegible] R.,** Gaumont, Taunton: Make Mine Mink. **H[illegible]ert, E.,** Gaumont, Chadwell Heath. **Honeyman, [illegible] G.,** Odeon, Ayr: The Story of Ruth. **Hunt[illegible] C.,** Odeon, Warrington: Wild River. **Howes, [illegible] A.,** Gaumont, Salisbury: Piccadilly Third Stop. **[illegible]art, S. J.,** Odeon, East Dulwich: The Apartment. **Hackett, W. J.,** Odeon, Barking: The Apartment, The Ten Commandments (2). **Herold, C.,** Odeon, Morden: The Apartment. **Harris-Quelch, A. M.,** Gaumont, Dagenham: There Was a Crooked Man. **Hardy, D.,** Odeon, Lincoln: Suddenly, Last Summer. **Harman, L.,** Gaumont, Weston-super-Mare: Tarzan the Magnificent. **Hubball, H.,** Odeon, St. Albans: There Was a Crooked Man. **Hybe[illegible] E.,** Gaumont, Ilfracombe: Wake Me When It's Over. **Haggart, G.,** Carlton, Glasgow: League of Gentlemen. **Harris, J. R.,** R/M, Gaumont, Gloucester: The Last Days of Pompeii. **Henderson, G.,** Gaumont, Ashton-under-Lyne: In the Nick.

INGRAM, W., Gaumont, Glasgow: Psycho. **In[illegible]edew, A.,** Odeon, Finchley: Ocean's 11.

JEFFERIES, A. F., Odeon, Whitton: It Started in Naples. **Jones, N. L.,** Odeon, Birmingham: Psycho. **Jones, D. E.,** Odeon, Port Talbot: From the Terrace. **Jenkins, J. R.,** Picture House, Leicester: Public relations, Never Let Go (2). **Jones, R.,** Gaumont, Chester: Make Mine Mink. **Jackson, F. E.,** Gaumont, Princes Park: Doctor in Love. **Jones, R.,** Gaumont, Chester: The Brides of Dracula.

KENNEWELL, F. G., Dominion, Southall: Public relations, Children's club, Two-Way Stretch (3). **Kelly, P. N.,** Odeon, Whalley Range: Savage Innocents.

LINES, A. G., Regal, Coventry: Cone of Silence. **Lendrum, E. P.,** Odeon, Sittingbourne: Too Many Crooks. **Larrosa, E.,** Gaumont, Bootle: The Unforgiven. **Lockyer, G.,** Odeon, Stafford: The Last Days of Pompeii. **Lloyd, T.,** Gaumont, Wednesbury: Toby Tyler. **Lewis, B. W.,** A/M, Carlton, Boscombe: Hannibal, Sergeant Rutledge (2). **Lane, R. W.,** Odeon, Folkestone: Wild River. **Lowe, D. P.,** Gaumont, Ipswich: Wild River. **Lucas, H. A.,** Odeon, Surbiton: The Apartment. **Lallaye, A.,** Gaumont, East Ham: It Started in Naples. **Lang, P. H.,** Odeon, Cosham: Strangers When We Meet. **Leivers, P. S.,** Odeon, Stourbridge: The Story of Ruth. **Lester, R.,** Odeon, Leigh: The Savage Innocents. **Laing, W. D.,** Odeon, Aylesbury: The Apartment. **Longley, N. C.,** Hippodrome, Putney: Piccadilly Third Stop. **Learmonth, W.,** Gaumont, Perth: The Story of Ruth. **Lane, R. W.,** Odeon, Folkestone: Suddenly, Last Summer.

MANHIRE, C. G., Roxy, Blackheath: Oceans 11, A French Mistress, Public relations (3). **Moran, T.,** A/M., Royalty, Hull: Follow That Horse!, The Angry Silence, Hell is a City, In the Nick (4). **Moore, C.,** Gaumont, Barnsley: Inherit the Wind. **Moss, [illegible] M.,** Coliseum, Newport: Tarzan the Magnificent. **[illegible]Iver, R. C.,** Odeon, Ashford: The Gallant Hours. **McLaughlin, T. F.,** Odeon, Hounslow: There Was a Crooked Man. **Matthews, R.,** A/M., Sav[illegible], St. Helens: A French Mistress, Public relations, There Was a Crooked Man (3). **Mole, F. B. W.,** Odeon, Warley: The Unforgiven, Press publicity (2). **[illegible]oore, D.,** Odeon, Bridgwater: The Savage Innocents. **Maylon, K.,** Casino, Liverpool: The Savage Innocents. **Matthews, H. O. P.,** Odeon, Falm[illegible]th: In the Nick. **Moar, S.,** Odeon, Crosby: Wild River. **Mepstead, L. E.,** Odeon, Wealdstone: All the Young Men. **Moss, F. I. D.,** Cinerama, Perth: Hap[illegible] Annisary. **Moorse, M. S.,** Gaumont, Doncaster: Stage show. **Morgan, J. J.,** Forum, Kentish To[illegible]: The Stranglers of Bombay, Children's club, A Summer Place, The Scarface Mob, Two-Way Stretch (5). **McCarthy, A.,** Ritz, Harringay: Expresso Bongo, Children's club, Personal appearance, The FBI Story, The Stranglers of Bombay, Please Turn Over, The Scarface Mob, Two-Way Stretch (8). **McIver, [illegible] C.,** Odeon, Ashford: The Unforgiven. **Moss, [illegible] M.,** Coliseum, Newport: Five Branded Women. **M[illegible]ughlin, T. F.,** Odeon, Hounslow: The Apartment. **Moore, G.,** Gaumont, Barnsley: The Unforgiven. **Meade, T. M.,** A/M., Odeon, Darlington: Suddenly Last Summer, Doctor in Love (2). **Mills, [illegible] J.,** Gaumont, Liverpool: Piccadilly Third Stop. **M[illegible]neypenny, L. A. L.,** Odeon, Jersey: South Pacific, The Story of Ruth (2). **Martin, G. G. B.,** Odeon[illegible]illingham: Sons and Lovers.

NEWMAN, G., Capitol, Leith: Never Let Go, Suddenly Last Summer (2). **Newton, F. W.,** Gau[illegible]nt, Cardiff: Let No Man Write My Epitaph. **[illegible]gus, R. D.,** Odeon, High Wycombe: Let's Make Love. **Newton, A.,** Music Hall, Chester: Five Branded Women, The League of Gentlemen (2). **Ne[illegible]ton, F. W.,** Gaumont, Cardiff: The Entertainer. **[illegible]on, D. K.,** A/M., Odeon, Wembley: Suddenly Last

Sur **Negus, R. D.**, Odeon, High Wycombe:
Do in Love, The Sleeping Beauty (2). New-
man ,, Capitol, Leith: Beyond the Curtain, The
Mou n Road (2). **Norrie, M. N.**, Odeon, Andover:
Do in Love, Children's club (2).

OAK B. C., A/M., Odeon, Wolverhampton:
Mak ine Mink, Never Let Go, The Unforgiven,
The ge Innocents (4). **O'Loughlin, D.**, Odeon
Dals Doctor in Love, Let's Make Love (2).

PRESC W., Savoy, St. Helens: Oceans 11.
Parke R. W., Savoy, Exeter: Press publicity.
Parki C. D., Haymarket, Newcastle: The Flesh
and Fiends. **Prescott, C.**, Odeon, Bury: Sud-
denl t Summer. **Putsman, L.**, Gaumont, Birm-
ingha One Foot in Hell. **Prescott, W.**, Savoy,
St. H ns: Suddenly Last Summer. **Phillips, T.**,
Odeo uton: Suddenly Last Summer. **Palmer, P.**,
Odeon, Haverstock Hill: Let No Man Write My
Epita **Potts, R. H.**, Odeon, Exeter: From the
Terrac **Pass, D. H.**, Odeon, Dudley: The Un-
forgive **Purves, C. A.**, Astra, Scampton: Journey
to the entre of the Earth, Theatre publicity (2).
Pearma F. W., Gaumont, Streatham: It Started in
Naples. **Page, L.**, Odeon, Leicester: The Savage In-
nocents. **Phillips, N. L.**, M/M., Odeon, Bed-
minster. Tarzan the Magnificent. **Pleasants, J. C.**,
Gaumo Chatham: Suddenly Last Summer.
Perkins, S. E., Regal, Farnham: The Nun's Story.
Parsons, M. J., Villa Cross, Handsworth: The Un-
forgiven. **Pearce, H. W.**, Odeon, Boston: The Un-
forgiven.

'Kine.'–MGM £600 Contest

A big campaign for 'Ben-Hur'

AN extensive campaign was put into operation for "Ben-Hur" at the ABC, Birmingham, by **R. J. Parsons.**

Specially compiled handouts were circulated to religious leaders, education officers, coach operators and many other sources of patronage. Invitations to an advance screening were also sent to similar organisations.

A vast poster scheme was commenced prior to playdate, embracing quads, d.c's and 16-sheet sites. Miscellaneous window tie-ups were arranged with a wide range of merchandise.

A television appearance on ATV resulted in widespread publicity for theatre and playdate. The premiere was attended by many VIP's and was a glittering occasion.

The Welsh Guards co-operated with manager **K. D. Edmondson,** of the Odeon, Chester, when he played "The Day They Robbed the Bank of England." They installed an interesting display in the foyer, re-creating the story of the guards.

Guardsmen in ceremonial dress were in attendance to answer any questions relating to the display and the Mayor of Chester visited the theatre view it.

In addition, thousands of throwaways were distributed, special displays were compiled and editorial press space secured.

More Credits

"**The** **t Voyage.**"—T. Butler, Regent, Crosby;
T. H. eat, Premier, Cheetham Hill; J. O. Paton,
Ritz, ighouse; C. S. Watson, Elite, Middles-
brou J. A. Dixon, Regal, Chesterfield; H. R.
Wils Wallaw, Blyth.
"**Bells** **Ringing.**"—H. W. Watson, Odeon, Peter-
boro L. Cobb, Odeon, Torquay.
"**Hom** **rom the Hill.**"—A. C. Paxton, Regal,
Abe ; A. Broadhurst, Luxor, Eastbourne; R. J.
Wrig Rivoli, Southend.
"**All** **Fine Young Cannibals.**"—W. S. Murray,
Gau t, Anfield; T. Tighe, Gaumont, Barnstaple;
W. wford, Gaumont, Hamilton.
"**The** **dventures of Huckleberry Finn.**"—J. M.
Har Coliseum, Glasgow.
"**The** **zebo.**"—C. Jones, Regal, Harrogate; F. L.
Hol Ritz, Sunderland; Mrs. E. Hargrove,
Ade Birmingham; D. J. MacLeod, Olympia,
Brid ton; M. A. Knee, ABC, Handsworth; S. M.
Bya Rex, Riddrie; C. S. Watson, Elite, Middles-
bro A. Taylor, Tower, West Bromwich; T. W.
Haw ngs, Palace, Arbroath; J. A. Dixon, Regal,
Che rfield; A. F. Thornton, Odeon, Burton-on-
Tre

PAPERBACKS AND FILMS SELL EACH OTHER, BUT . . .

Co-operation between industry and publishers can be improved

says LESLIE PEACOCK,

publicity and advertising manager, PAN books

I RECENTLY began an article on film-book tie-ins with a slogan: Books Sell Films—Films Sell Books. It is perhaps natural for film men to feel that the paperback book publisher derives more benefit from a tie-in than the film company.

Similarly, publishers sometimes believe that the film man gets the best of the deal. But few will doubt the truth of the slogan.

The value of a book-film tie-in must depend upon the extent of the collaboration on both sides. It also depends on whether the paperback is published before, at the same time as, or after the film is released.

It is estimated that 70 million paperback books have been produced in Britain this year. Very many of these are filmed titles with sales amounting to many millions of copies.

Actual readership is much greater than sales figures suggest because each copy is undoubtedly read by more than one person—often by several. This vast readership provides valuable and widespread publicity for the films concerned.

The qualities which distinguish a best-seller and make it suitable for filming are often identical with those which attract the paperback publisher. But the sales of the paperback edition at 2s. 6d. or 3s. 6d. run into many thousands of copies . . . far more than those of the hardback edition at the much higher price. It is this mass paperback sale which can benefit the film most.

Today, the majority of big films are made from best-selling novels. These not only provide first-class material for the script writer: public familiarity with title and story, which derives from the book, also provides a receptive audience for the film.

But a good novel will usually sell on its merits without the aid of a film. The question for the paperback publisher is: how many extra copies can be sold through the stimulus of the film?

Benefits

When the paperback edition is issued first and becomes a top seller, the film may benefit more than the book. If the two come out at the same time, the benefits may be shared more evenly. If the book comes out after—but not too long after—the film, the demand for it is likely to go up considerably, though the film will not benefit at all.

Let us see what happened to a few well-known examples taken from the PAN list.

"The Diary Of Anne Frank"—first issued by PAN in 1954—sold 400,000 copies in the PAN edition before the film came out. Just over 200,000 copies have been sold since.

In the case of "The Nun's Story," PAN publication and the film release were practically simultaneous; 550,000 copies have been sold.

"The Dam Busters" was the first British paperback to sell a million copies. The film release coincided with the half-million mark.

"God's Little Acre," another example in which the film and the paperback came out more or less simultaneously, has sold 480,000 copies in PAN.

"Saturday Night And Sunday Morning," already a phenomenal success in paperbacks, sold 400,000 copies before the premiere of the film, which is not due for general release until January 29. A further 300,000 copies will be printed by mid-December and additional reprints will be planned according to demand, which shows no sign of falling off.

It seems that if the maximum benefit is to be achieved by both parties the ideal is for the paperback to come out a few weeks in advance of the film. But this is often difficult to arrange.

Publishers' schedules, arrangements for publication and distribution, advance publicity and other considerations, require that a book shall be made available in the shops on a definite date which must be announced some time beforehand.

There are good reasons, however, why film release dates are often uncertain, and when release is advanced or postponed, the value of a tie-in with the book can be seriously affected or completely lost.

Despite these difficulties, there are numerous ways in which co-operation—and thereby results—could be improved, with advantage to all concerned.

More local bookshop and foyer displays; mention of the book in film advertisements, posters, trailers, slides, programme magazines, film company handouts and campaign books. Often, the book, the publisher and the author are ignored in film publicity.

Such publicity would be reciprocal. Already book covers feature stills and film credits. There are tie-in showcards, the cost of which is normally shared on a 50-50 basis.

Film credits are given—often with considerable emphasis—on PAN lists, in the magazine/catalogue *PAN Record*, in handouts and in PAN posters. The covers of PAN's film titles give prominence to the film both in word and illustration.

This is equally true of other publishers' film-book covers.

The publisher is out to sell as many books as he can. Every cinema manager aims to sell as many seats as possible. There is a common interest and each can help the other to achieve his purpose.

There is little to be gained by questioning who gets the most out of working together. Sometimes the balance will favour one; sometimes the other. What matters is that there should be the fullest possible co-operation.

'Pollyanna' is Corgi December issue

CORGI BOOKS' big December film tie-in is Eleanor H. Porter's novel "Pollyanna," filmed by Walt Disney and starring Hayley Mills. Another film currently showing in the West End, United Artists' "Tunes of Glory" is based on Corgi's publication of the novel by James Kennaway.

Following in January will be James A. Michener's "Sayonara"—filmed by Warner Bros. with Marlon Brando—and "Out of the Burning," the story of a teenage gang-leader in the slums of Brooklyn, which has been bought by MGM.

Corgi's February tie-in is "Exodus," by Leon Uris. Otto Preminger directs the picture for United Artists release.

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major
film editions

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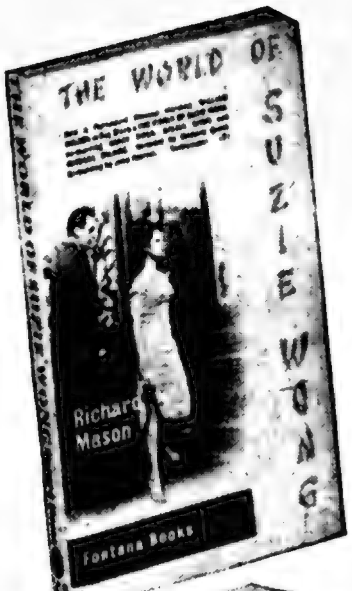
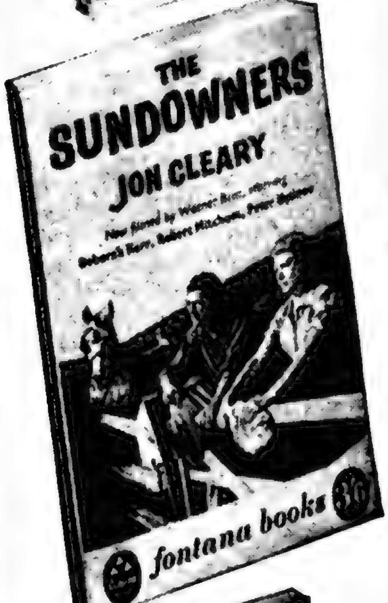
Premier January

Premier February





Four Square has ambitious plans for 1961

FOUR SQUARE is confident that it will be setting the pace for film-book publicity during the coming year. Film plans have been announced for at least 20 titles on the stock list, plus a further 12 from the forward list. Other titles will be added as the year progresses.

At the present time, Four Square has tie-ups with "The Alamo," "Man in the Moon," "Faces in the Dark," "Blitz on Britain," "The Entertainer," "Inherit the Wind," "Too Hot to Handle," "Ice Palace." For the opening of the controversial "Under Ten Flags" at the Plaza, Haymarket, a reprint (with special film band) has been prepared of the paperback edition of Captain Rogge's original story.

Publication of "North to Alaska," an original story by Frank Brennand from the screenplay of the John Wayne picture, will be in January. Another Twentieth Century-Fox tie-in is "Murder Incorporated," due for showing in February. A large reprint (with film cover) of the book has sold so rapidly that a second is going through for the film's release.

Churchill's book

Some of the biggest epics of 1961 will be supported by Four Square paperbacks. They include MGM's re-make of "Mutiny on the Bounty," with Sir Carol Reed directing and Marlon Brando and Trevor Howard starring, and the Paramount film of Sir Winston Churchill's early life, for which Four Square's publication, "World Crisis," was one of three Churchill books on which the film was based.

Other novels from the list set for filming include Frank Tilsley's "Mutiny," "Robert Standish's "Gentleman of China," Pamela Frankau's "The Winged Horse," Jan de Hartog's "The Spiral Road," Merle Miller's "Reunion," and Richard Hughes's "High Wind In Jamaica." Four Square will also be enlarging their programme of original novel versions from film scripts during the coming year.

'Sidney Street' is in demand

THE PAN original, "The Siege of Sidney Street," written by Frederick Oughton and based on the screenplay of the Mid-Century Films production, was published last month and is now in big demand throughout the country.

"Midnight Lace," by William Drummond, is another Pan original, now filmed by Ross Hunter-Arwin for release by Universal International through Rank FD.

•

London premiere

The film will have its London premiere at the Leicester Square Theatre on January 19. General release is planned for some time in February.

The covers of both these books give prominence to the film. An attractive tie-in showcard is available for "The Siege of Sidney Street." There will also be one for "Midnight Lace" on general release.

"Saturday Night and Sunday Morning" is still a phenomenal seller with some 700,000 copies in print by the middle of this month—only four and a half months since publication.

A WDL PAPERBACK OF 'SWEET LIFE'

World Distributors (Manchester) 's arranged a tie-up for its book "Sweet L " adapted from the Columbia picture a Dolce Vita" which was premiered at ne Columbia, Shaftesbury Avenue, last k.

'Suzie Wong' se s 400,000 copie

FONTANA has already sold over ,000 copies of "The World of Suzie Wong" nd is now planning its biggest publicity camp n to tie-up with the charity premiere of Paran unt's picture at the Plaza, Piccadilly, this week.

Showcards, posters and photographic bl -ups are among the material at present bein prepared. Leading shops, bookstalls and stores in the West End will be staging full window displays.

Three other Fontana tie-ups in the near future will be "Swiss Family Robinson," made by Walt Disney and due to open shortly at Studio One, "The Sundowners," a Warner-Pathe production opening at the Warner, Leicester Square, on January 12, and "The Singer Not the Song," a Rank production due for release in February.

Showcards and foyer display material will be available for all three titles from Fontana's publicity department.

Panther reissue for 'Spartacus'

DURING the next few weeks, Panther Books will be engaged in linking two of its re-issues, by best-selling authors with two major films currently packing the audiences in at West End cinemas.

Howard Fast's historical epic "Spartacus" to be re-issued with a dramatic new cover featuring Kirk Douglas. In collaboration with Rank, Panther has prepared the display material—including giant cut-out figures and special showcards—and major displays have been arranged in leading London outlets.

The second big tie-in is with United tists' "Elmer Gantry," premiered on Decemb 15. The novel by Sinclair Lewis, on whic the film is based, also has a special new over.

Other tie-in editions scheduled for ear 1961 include "The Youngmanhood of Stud Lonigan," the novel by best-selling American uthor James T. Farrell, now filmed for United rtists' release; "Cry for Happy," George Ca bell's novel about the riotous escapades of six meri- can sailors who buy a geisha house—and girls! The film version is to be released sho y by Columbia featuring Glenn Ford and onald O'Connor.

The dramatic story of a school for " gh" kids, "Spare the Rod," by Michael Croft. This has just completed shooting at Shepper for Bryanston and stars Max Bygraves.

Besides these titles Panther has in p ara- tion editions of two books to be linke ith recently completed Universal-Internationa ro- ductions. They are William Bradford e's "The 6th Man" and Fannie Hurst's ck Street."

Red Arrow tie-in

"NO LOVE FOR JOHNNIE," by W ed Fienburgh, will be published by Hutchi n's Red Arrow on January 9 to tie-in with nk FD's film of the same title starring Peter nch and produced by Betty Box.

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SITUATIONS VACANT (contd.)

BBC requires Producer (Films) in Belfast. Duties include advising Television Producers on film matters, directing film sequences for programmes covering a wide range of subjects and origination and execution of telefilm projects. Also responsible for giving professional supervision to cameramen, editors, and recordists and generally maintaining standards of operational work in all film processes. This demands imaginative origination of ideas, wide experience of film editing and ability to execute documentary themes. Knowledge of Northern Ireland desirable. Salary £1,545 (possibly higher if qualifications exceptional) rising by five annual increments to £1,970 max. p.a.—Requests for application forms (enclosing addressed envelope and quoting reference 60.G.528 K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

SITUATIONS VACANT (contd.)

BBC requires Television Design Assistant in Glasgow, to provide assistance to Designer engaged on a variety of Television projects. Quick and accurate drafting and accurate colour perception essential. Some knowledge of general light constructional methods an advantage. Account taken of ability in perspective and visual drawings. Applicants should have architectural and art training. Knowledge of Scotland an advantage. Salary £935 (possibly higher if qualifications exceptional) rising by five annual increments to £1,185 max. p.a. —Requests for application forms (enclosing addressed envelope and quoting reference 60.G.604 K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

continued on page 168

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- MAKE-UP ARTISTS
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- TELECINE OPERATORS
- TRANSMISSION CONTROLLERS
- TV ENGINEERS
- VISION MIXERS
- VIDEO TAPE RECORDISTS

THE TURNING POINT—continued from page 5

move toll-tv into other cities, it was felt. RKO admitted that since its principal programming will consist of first-run movies, it estimated it will need 156 first-run pictures annually and it is prepared to compete with theatres for first-run rights to these films.

While it does not have a single commitment, it is confident they will be obtained once the operating permit is issued.

It was observed that the FCC is concerned about the adverse effect of toll-tv upon the five other free television stations that serve the area and whether the test is in the public interest.

Observers admitted that Phonevision has a "basically appealing argument" in that a chance is being asked to try out a new idea financed by private capital in a single market and it seems to be in the American tradition of free enterprise and progress.

One of the anti-toll-tv combatants considered that if Telemeter in Canada is doing well, then the complete facts and figures would be made available to all. This spokesman noted that Telemeter claimed 6,000 installations but it was believed that at present 2,500 to 3,000 working installations are in order and it was said that collections of moneys are slow and tedious with repeated visits at many homes necessary. A new system of payment is being sought according to this source.

Delays

As regards toll-tv in the U.S, he doubted whether 1961 would see this get under way what with the time needed for FCC deliberation plus the time-consuming appeals to the various judicial agencies, etc.

It was believed that a goodly number of post-1948 features will be sold to television in 1961 but on a controlled basis with no mass flooding anticipated.

The future may also see the Toronto tests duplicated in the suburbs of New York City if Telemeter carries through with an intention announced some time ago for which no date was indicated.

Confidence is being expressed in the future of the industry not only by those from within but also by those from without. Financial experts and stock market analysts have labelled motion picture stocks as something special in today's trading places. This adulation hasn't been felt in the business since the heyday period of 1946. Perhaps the foremost reason for Wall Street optimism is the film library of the film companies, which represents big potential sources of cash from television. Too, the returns on much of the better current product have stirred the calculator bosoms in the financial section of the city.

Confident

Exhibitors are doubtful of improvement in either production or attendance with the latter expected to be the same as 1960. While an exhibitor leader admitted that increasing numbers of releases in distributor camps sounded good, much of it is overseas in origin and box-office results are only fair as regards these for the most part.

He stated: "Unless there is a major pick-up in production, we don't look for a resurgence in business."

Very few theatre closings are expected in 1961 and most of the smaller theatres presently in existence, it was felt, will be able to struggle along through the coming year. The larger circuits have divested themselves of most of their marginal theatres.

Many exhibitors do not like the trend in 1960 toward the hard ticket or roadshow dates because it was felt that it leads to a reduction in the number of pictures generally available. However, some theatremen believe that roadshow attractions are a credit to the industry and if they don't get out of hand, then they won't oppose them.

TRADE SHOWS

LONDON

December 19:

Elmer Gantry. United Artists. Leicester Square Theatre. 10.30 a.m.

Ticket to Paradise. Eros. Hammer Theatre. 2.30 p.m.

Mining Review, No. 5, 14th year. Data. Celluloid. 10.30 a.m.

December 20:

Evidence in Concrete (U). Anglo Amalgamated. Hammer. 10.30 a.m.

Pathe Pictorial Nos. 314 and 315. Warner-Pathe. Corner Cinema, Soho Square. 11 a.m.

A Taste of Money. United Artists. Own Theatre. 10.30 a.m.

Ski Troop Attack. British Lion. Own Theatre. 2.30 p.m.

December 21:

Compelled. United Artists. Own Theatre. 10.30 a.m.

His and Hers. Eros. Studio One. 10.30 a.m.

Teenage Thunder (U). Eros. Celluloid. 2.30 p.m.

The Malpas Mystery. Anglo Amalgamated. Hammer. 10.30 a.m.

MANCHESTER

December 20:

Feet of Clay. United Artists. Deansgate. 10.45 a.m.

December 21:

Saturday Night and Sunday Morning. British Lion. Deansgate PH. 10.45 a.m.

LATE EXTRAS (LONDON)

December 15:

The Walking Target. United Artists. Own Theatre. 10.30 a.m.

December 16:

The Pure Hell of St. Trinian's. British Lion. Studio One. 10.30 a.m.

Feet of Clay. United Artists. Own Theatre. 2.30 p.m.

● Harris and Gillow has negotiated the sale of the New Shakespeare Theatre, Liverpool. The property will be used as a distributing centre for wholesale fashions and furniture.

● Sunday opening levy collected in Folkestone during the year ended March 31 was £66/ 3s. 4d.

SITUATIONS VACANT (contd.)

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